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SATURDAY, JULY 7, 1923.

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ANOTHER ROYAL BETROTHAL: LADY LOUISE MOUNTBATTEN AND THE CROWN PRINCE OF SWEDEN.

Lady Louise Mountbatten, R.R.C., is the younger daughter of the late Admiral of the Fleet the Marquess of Milford Haven, formerly Prince Louis of Battenberg, and of the eldest daughter of Princess Alice, Grand Duchess of Hesse, daughter of Queen Victoria. She was born on July 13, 1889. Her brothers are the present Marquess of Milford Haven and Lord Louis Mountbatten, and her sister

is Princess Andrew of Greece. The Crown Prince of Sweden was born at Stockholm on November 11, 1882, elder son of the King of Sweden by his marriage to Victoria, Princess of Baden. In June 1905, he married Princess Margaret, daughter of the Duke of Connaught, who died in May 1920; and he has four sons and a daughter. He is notable for his keen interest in archæology.

PHOTOGRAPHS BY C.N.



By G. K. CHESTERTON.

A QUESTION was raised the other day touching something I had said here about science; and especially the position of science in the light of history. Most people must have speculated about such things; and some may have even wondered what in the future will be called science and what superstition. What men will be remembered in connection with what movements? When our descendants, studying some index or table of reference, look up "Doyle, Arthur Conan," will they find the entry, "See Holmes, Sherlock," or "See Spiritualism, Rise of "? Will there be a sort of Celtic legend of Conan the Seer, and will he be remembered as using footprints and cigar-ashes to explain death, or tables and tambourines to explain deathlessness? Will the scientific epoch of Sir Oliver Lodge be found under the

heading of Radium or of Raymond? Will Psycho-Analysis or Psychical Research be remembered as the great discovery of our time? Is it barely possible that they will neither of them be remembered at all? Will historians record as a matter of positive fact that the patients of M. Coué got better and better every day, as many of the historians of our youth used really to record that the whole world got better and better every day, without even the assistance of M. Coué? What will they do with the strong and striking allegations of cures by Christian Science? Those who have dipped into the little work called "Science and Health" will have a difficulty in believing that the lady who wrote it could give anybody anything in the way of science, but it seems clear that she did give some people something in the way of health. What will the historians do with all these highly controversial propositions in connection with super-normal acts? One thing is pretty certain: they will not be able to deal with such things in the immediate future as they have been dealing with them in the immediate past. It will not be possible to apply the hard and fast materialistic principle to miracles, as it was applied by the great sceptics of the eighteenth century. An impartial historian a hundred years hence will say at least that faith-healing may have happened; hardly that it cannot have happened.

The point interests me somewhat, because I happen to be writing a little study in mediæval history, and have to take some line about such marvels in the old chronicles. I confess I could never quite understand why those chronicles could be completely trusted for some things and utterly scouted about others. A modern writer would say about Joan of Arc: "The enthusiastic credulity of the age enabled men to believe that she had been inspired to perceive the Dauphin even in disguise." Why should he not also say: "The enthusiastic credulity of the age made it possible to believe that a poor peasant girl could get an audience with the Dauphin"? He would say

with the Dauphin"? He would say: "Monkish fanaticism taught that miraculous healing happened at the tomb of Becket." Why not say: "Monkish fanaticism invented the slander that four of Henry's knights murdered Becket"? All these events seem to rest on the same contemporary documents. Perhaps it was all monkish fables, and there was never any Becket or Joan of Arc. Anyhow, it is odd to note that those two miracles are exactly the kind that can be believed to-day: one is called thought transference, and the other healing by faith.

Anyone opening his morning newspaper will find in it somewhere the following sentence: "Science has forced us to modify our view of miracles and of the supernatural." This sentence is kept in a solid block by the printers, and is inserted in the paper whenever space has to be filled as with some ornamental tail-piece or other decorative design. But the most

extraordinary thing about this newspaper sentence is that it is quite true. Science has profoundly modified the old Victorian view of miracles; science has forced us to accept scores and hundreds of miracles in the manner of the miracles of the Scriptures and the saints; miracles of healing, miracles of cursing, miracles of flying without wings, miracles of speaking without speech, miracles of a dual personality like diabolic possession, miracles of thought transference identical with the incredible stories of one who could read men's thoughts. In short, it is quite true that science has changed our views of the supernatural; for it has forced us back on the supernatural. But there are some of us for whom this belated discovery did not happen to be necessary; to whom it has been apparent from an early age that

THE CENTENARY OF THE DEATH OF SIR HENRY RAEBURN: A SELF-PORTRAIT
OF "THE SCOTTISH REYNOLDS."

Sir Henry Raeburn was born at Stockbridge, then a suburb of Edinburgh, on March 4, 1756, and died on July 8, 1823. He became President of the Society of Scottish Artists in 1812; A.R.A. in the same year, and R.A. three years later. He was knighted in 1822, on the occasion of a visit paid to Edinburgh by King George IV. As a fashionable portrait-painter he had a career of unbroken success for some thirty years, and it has been said that a complete collection of his works would be a perfect Scottish national portrait gallery.—[Photograph by Annan.]

this world of appearances does not explain itself, that there is nothing superstitious in supposing a second meaning in things, and nothing irrational in supposing that the meaning may sometimes shine or show itself through the appearances. In this attitude, in what I will venture to call this more philosophical attitude, were the men who wrote most chronicles on which we rely for history. They believed that certain things really happened. I am discussing the claim of science to say they did not happen; and it seems obvious that science has for ever destroyed its own claim to say anything of the sort.

This simple truth has considerably cleared the ground in the matter of history and biography. No man to-day need feel the faintest obligation to throw any doubt on any miraculous story merely because it seems miraculous, or seems what Voltaire would have called miraculous. It is quite another matter whether it really was what St. Thomas Aquinas

would have called miraculous. That is a matter of definition and not merely of observation. Voltaire would have said that the story of the Stigmata was a monkish fraud; for the simple reason that nailmarks in the hand could not be produced without nails. Voltaire, for that matter, said that a fossil fish could not possibly have been found in the Alps; he said some monk or hermit fasting must have dropped his fish-bones there; another monkish fraud, no doubt. Science has certainly made us better informed than Voltaire on both those points. Voltaire was a man who believed in cultivating his garden; but it was a very trim and ornamental eighteenth-century garden; and science has laid waste that garden more ruthlessly than the Garden of Eden. I am sorry in some ways; for I have a

sympathy with the idyllic innocence of eighteenth-century rationalism; but the change has at least had one good effect. The new agnosticism has made it possible to tell the story of the past a sane and straightforward way, without stopping every other minute to wonder whether Voltaire would have called some incident a miracle. We know that thousands of queer things have been proved to happen at present; we suspect that a great many more will probably turn up in the future; and we need not stiffen ourselves with abrupt incredulity whenever they are said to have happened in the past. If a saint is said to have healed a man by touching him, we shall at least let the tale pass along with the tale of a hypnotist who hurt a man without touching him. If the saint is said to have expelled a devil, we shall not be more puzzled than the doctor who cannot expel a dual personality. We may as well at least have the advantages of living in a welter of confusion; and one of the advantages is that we no longer need to expurgate the plain, straightforward stories of the past.

About those stories, whether strictly supernatural or no, we shall adopt the attitude of all sensible people in all sane societies. We shall judge them first by our philosophy of the universe and then by our knowledge of the world. If some of them are a part of our religion, we shall naturally believe them so long as we believe the religion. Of the rest we shall judge as we do of anything else; finding some miracles morally probable and others less so. A chronicler says that King Arthur at Mount Badon killed nine hundred men with his own hand. Another chronicler says that Robert Bruce, in defending himself from his pursuers at a ford, killed four or five men with his own hand. The latter story is quite probable, the former rather improbable. Both the men were popular heroes; neither of the stories is really miraculous. A man presumably could break

nine hundred heads in a day, as he could break nine hundred eggs in a day. But the incident seems unlikely. That is the only method by which we can judge of miraculous stories, along with the rest. It seems more reasonable to suppose that the one incident would occur than the other, because of a vast complexity of incidental considerations, of which it would take a considerable time to make a satisfactory synthesis, but which we all see in a flash of common sense. But though there is a distinction between a probable story and an improbable story, it no longer follows the line of division between what our immediate fathers called a natural story and a supernatural story. People still have a rough and ready idea of what is likely to happen in the world they know; but they have grown much more doubtful even about casting doubts on the world they do not know. The men of the nineteenth century preached agnosticism; the men of the twentieth century will practise it.

FROM THE U.S.A.: THE "L" TRAGEDY; AND THE "WET" SHIP PROBLEM.

PHOTOGRAPHS BY TOPICAL AND CENTRAL NEWS.

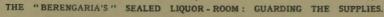


THE BROOKLYN ELEVATED TRAIN THAT FELL INTO THE STREET: CLEARING UP THE DEBRIS AFTER THE DISASTER.

On June 25, a two-coach train on the Brooklyn Elevated Railway (usually dubbed the "L") jumped the line and fell into the street below, unfortunately at one of the most crowded parts of the city. Two passing motors and their occupants were crushed beneath the train, which partially telescoped. The horror was increased by the fusing of the electric wires, causing the wreckage to take fire.

One of the first arrivals on the scene was Mayor Hylan, who had once been an employee of the railway. The evidence seems to point to the breaking of one of the axles of the first car, which then slipped over the edge, dragging its trailer after it. Six people were killed and sixty-nine were injured. The "L" stands





The determination of the U.S.A. Prohibition authorities to debar liners from carrying into American territorial waters even sufficient supplies of liquor to satisfy the normal demands of their passengers on the return trip has led to very considerable perplexities, and to almost an "international question." By way of a test case, several great ships took such supplies into New York Harbour under the seal of the British Customs, leaving to the local authorities the onus of breaking



DRYING "WET" SHIPS: AMERICAN OFFICIALS "UNSHIPPING" THE "BALTIC'S" LIQUOR.

it, and afterwards taking the case to the American Courts. Accepting the challenge, Customs and Prohibition officials boarded British liners and broke open the sealed cabins in which the return-trip liquor had been stored. The cases were taken out and detained "in the custody" of the local authorities, their future fate depending upon the result of actions which the line owners may decide to bring in the American Courts.

PERSONALITIES AND OCCASIONS: PHOTOGRAPHIC RECORDS

PHOTOGRAPHS BY C.N., HILLS AND SAUNDERS.



VISITORS TO SHEERNESS: THE SWEDISH FOURTH BATTLE SQUADRON AT ANCHOR-THE "SVERIGE" IN THE FOREGROUND



THE CRICKET MATCH BETWEEN ETON AND WINCHESTER: THE ELEVENS AND GRIMSTON (W.), G. M. CROSSMAN (E.), C. E. FRAZER (W.), F. G. B. ARK-W. P. THURSBY (E.), C. E. AWDRY (W.). R. H. COBBOLD (E.). FRONT ROW: DAWSON (E.), G. E. H. PALMER (W., CAPT.), M. R. BRIDGEMAN (E. CAPT., KENNERLEY-RUMFORD (E.). IN FRONT



HONOURING COMRADES KILLED IN THE DUBLIN FIGHTING A YEAR OXFORD'S CRICKET CAPTAIN: AGO: IRISH FREE STATE SOLDIERS AT THE "SILENCE."

MR. R. H. BETTINGTON.

WITH THE CALIPH'S VOTE : A CAR CONTAINING THE URN FROM THE DOLMABAGHCHEH DISTRICT.

OF SOME TOPICAL EVENTS AT HOME AND ABROAD.

S. AND G., MARKARIAN, AND P.P.P.



SPARES-BACK ROW: C. W. THRING (WIN.), D. M. BATESON (ETON), G. S. WRIGHT (E.), R. H. HORSLEY (W.), G. C. NEWMAN (E.), P. G. KINGSLEY (W.), B. McGOWAN (W.), G. S. INCLEDON-WEBBER (E.), E. H. SINCLAIR (W.), E. W. D. G. STEWART (W.), J. E. HURLEY (E.), D. W. HOARE (W.), R. G. M.



AT GUY'S HOSPITAL. FOR THE OPENING OF NEW DEPARTMENTS: THE PRINCE OF WALES. WITH LORD GOSCHEN AND MR. H. J. WARING.



DURING THE "POPULAR" MANIFESTATION: THE VOTING URN OF THE KASSIM



DECORATED, AND WITH GIRLS IN ATTENDANCE: A CAR CARRYING ONE OF THE VOTING URNS IN STATE.

CAMBRIDGE'S CRICKET CAPTAIN : MR. C. T. ASHTON.

AT THE REVIEW OF "SPECIALS": THE DUCHESS OF YORK AND LORD CLAUD HAMILTON.

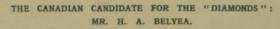
Vice-Chancellor of the University of London. - Five hundred Irish Free State soldiers attended the anniversary Mass at St. Patrick's Church, Ringsend. Afterwards they placed wreaths on the graves of those of their comrades who were killed in the fighting in Dublin a year ago, and observed a "Silence."— The elections in Turkey caused very considerable excitement, and on June 22, for example, there were "popular" manifestations, when crowds escorted the voting urns of the Pera constituencies on their return to the municipal authorities. - The Oxford v. Cambridge Cricket Match begins at Lord's on July 9. Mr. Bettington, of New South Wales, is the first Australian to captain the O.U.C.C .- The Duchess of York accompanied her husband when he inspected the Metropolitan Special Constabulary Reserve in Hyde Park. Long Service Medals were presented to the officers who had qualified for them since the

The Swedish Fourth Battle Squadron, under Rear-Admiral C. F. W. de Reben, arrived at Sheerness on July 2, for a visit of a few days. Government pilots met. it at the Nore and escorted it into the Medway. The Crown Prince of Sweden and his fiancée, Lady Louise Mountbatten, arranged to visit the ships on the Tuesday, and take tea in the flag-ship, the "Sverige." - The two-day match between Eton and Winchester, at Eton, was drawn-much in favour of Eton. On the first day Winchester made 371 and Eton 77 for 1; on the second Eton made their total up to 433, and Winchester made 125 for 5. For Winchester, E. H. Sinclair scored 79 and 17, and S. E. H. Palmer, 73 not out. For Eton, E. W. Dawson scored 113, and F. G. B. Arkwright, 175.—The Prince of Wales visited Guy's Hospital on July 2, in order to open the new anatomy, biology, and physics departments of the Medical School, part of a large reconstruction scheme begun twenty-seven years ago, and costing about £100,000. The Prince was received by Lord Goschen, the Treasurer, and Mr. H. J. Waring.

THE FIRST STRAIGHT-COURSE HENLEY: FAVOURITES-AND A WEED-CUTTER.

Photographs by Keystone, British Illustrations, and Sport and General.







MUCH FANCIED FOR THE LADIES' CHALLENGE PLATE: THE PEMBROKE CREW.

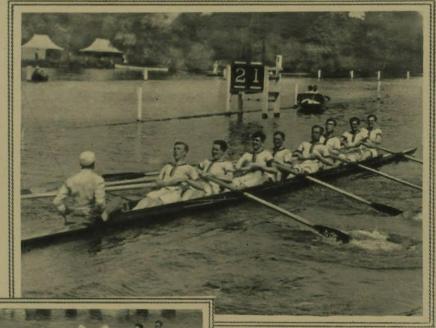






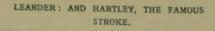
CLEARING THE COURSE! THE NEW

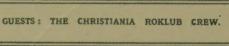
MOTOR WEED-CUTTER.



"GRAND": THE ETON VIKINGS.







A CHAMPION SCULLER: MR. W. M. HOOVER, OF DULUTH, U.S.A.

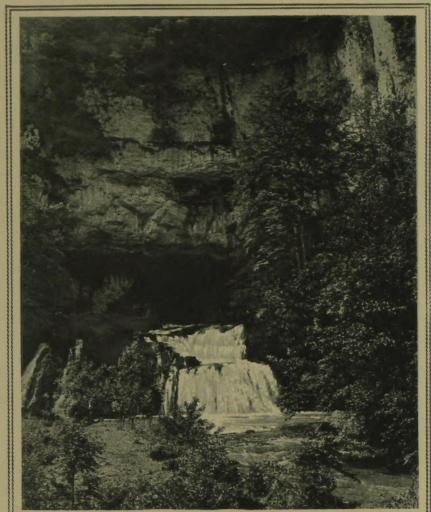
The Henley of 1923 showed a record entry list. For the Grand Challenge Cup, "eights" arrived from both France and Norway; while there were five "foreign" entries for the Diamond Sculls. Of these the most interesting were Mr. W. M. Hoover, last year's winner, and Mr. Hilton A. Belyea, a "foreigner" from Canada, Mr. Hoover was only the second American to hold the distinction. The first was Ten Eyck, of 1907, the year of the famous controversy. For the first time since its inauguration in 1839, the Regatta was this year rowed over

a perfectly straight course, a cut having been made which obviated any advantage being gained by either the Bucks or Berks side of the river. The long history of Henley racing shows no fewer than six alterations of course, ranging from the old days when boats were started three abreast and from "pre-boom" times when the mob of pleasure boats was with difficulty kept from trespassing upon the crews' preserves. The boom system is practically essential to modern Henley. The course was "mowed" for the first time this year.

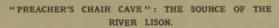
THROUGH THE MIDDLE AGES IN TWENTIETH-CENTURY COMFORT.

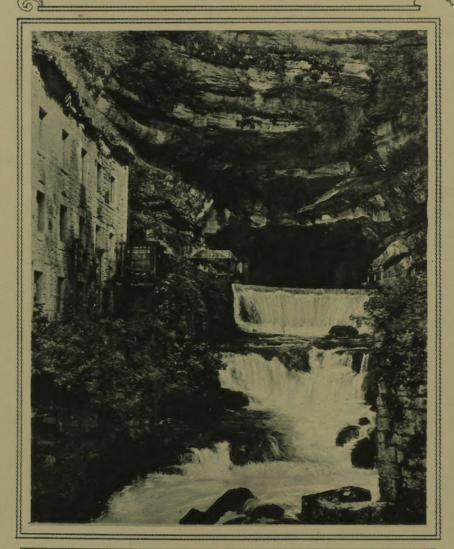
PHOTOGRAPHS BY TOPICAL PRESS AGENCY.

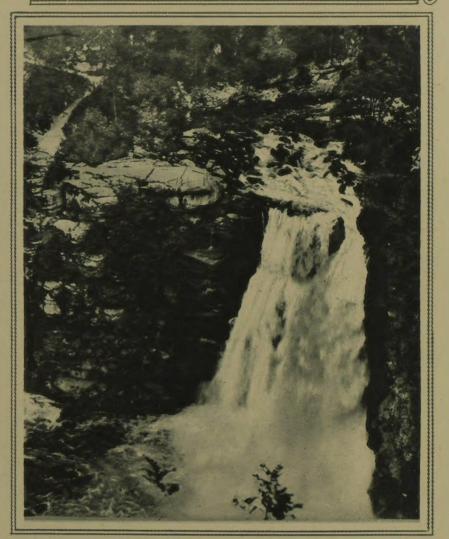




IN THE VALLEY OF THE LOUE: THE ANCIENT CHÂTEAU AT CLÉRON.







AT THE CAVERN MOUTH: THE LOUE'S MOUNTAIN BIRTHPLACE.

A CATARACT OF FRANCE: THE FAMOUS "SAUT DU DOUBS."

The ancient "Franche-Comté" of France is the latest country in nearer Europe to yield its fastnesses to the peaceful penetration of the tourist. Its conquest is made possible by the venture of the P.L.M. (the Chemins de Fer Paris-Lyon-Méditerranée) in extending their already famous "Services Automobiles." These cars, of a luxury almost inconceivable to those who only know the "motor coach" of the ordinary English road, were first put on through the Alps. They were then extended to the Jura, and have already proved so popular that several subsidiary services have had to be started. The services are run in regular stages,

halts being arranged for the night at comfortable hotels. Though the day may come when this wonderful country, with its half-French, half-Swiss people, its unique scenery, and its quaint old houses still reminiscent of the old Spanish domination, may be "spoilt" by so-called progress, that time is evidently far away, and the tourist on the "Grands Services d'Auto-cars de Route de Jura" can to-day enjoy the experience of journeying through the Middle Ages in twentieth-century comfort. As it stands at present, the social atmosphere of the district is somewhat akin to that of our own Lake District of Wordsworth's day.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY RUSSELL, LAFAYETTE, VANDYK, MAULL AND FOX, ELLIOTT AND FRY, SPORT AND GENERAL, AND BASSANO.



Professor W. M. Flinders Petrie, the famous Egyptologist, is well known to readers of "The Illustrated London News," to which he has often been a contributor.——Sir Anthony Bowlby, President of the Royal College of Surgeons, was Advisory Consulting Surgeon to the Army in France.——The Hon. Charles Napier Lawrence, a son of the Lord Lawrence of "Mutiny" fame, is the first Chairman of the L.M.S. Railway.——Sir Day Hort Bosanquet, whose death is announced, entered the Navy in 1857.——Major Morrison-Bell has been the Member for Honiton since 1910.——Mr. Bertram Priestman, the landscape painter,

is one of the best-known artists of our day.—To Mr. Rothband is due the organisation of the King's Roll of Honour scheme for the employment of ex-Service men.—Mr. Pomeroy Burton, a new Knight, left American for English journalism at the late Lord Northcliffe's request. He is General Manager for the Associated Newspapers, Ltd.—The late Sir Douglas Hall did patrol work during the war with his yacht.—Mr. George Dance practically saved the "Old Vic" Theatre to the drama by his donation of £30,000.—Mr. M. C. Norman, Governor of the Bank of England, saw service in the late war.

THE MOST THRILLING LAWN-TENNIS MATCH: JOHNSTON AND RICHARDS.

PHOTOGRAPHS BY L.N.A., C.N., S. AND G., AND ALFIERI.



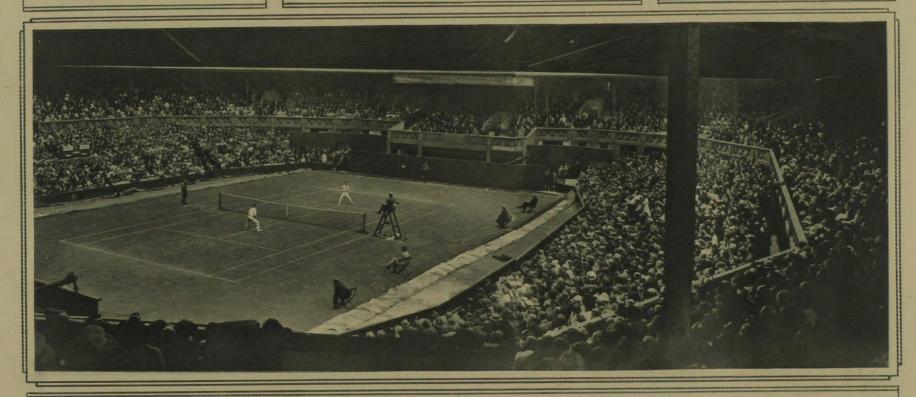
DEFEATED BY HIS COMPATRIOT, MR. W. M. JOHNSTON: MR. VINCENT RICHARDS.



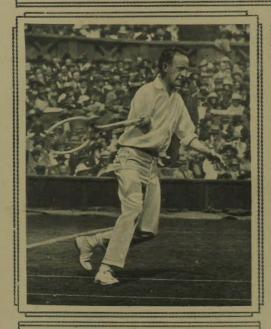
THE WONDERFUL BOY PLAYER: MR. VINCENT RICHARDS.



IN PLAY AGAINST MR. JOHNSTON:
MR. VINCENT RICHARDS.



THE GREAT AMERICAN "DUEL" PLAYED BEFORE THE KING AND QUEEN: MR. VINCENT RICHARDS (FOREGROUND) AND MR. W. M. JOHNSTON ON THE CENTRE COURT.



A PLAYER WITH A MATHEMATICAL ACCURACY:
MR. W. M. JOHNSTON.



IN PLAY: MR. W. M. JOHNSTON.



ABOUT TO SMASH: MR. W. M. JOHNSTON,
THE VICTOR.

The greatest lawn-tennis match of this year's Wimbledon championships was the American "duel" played out last week between Mr. Vincent Richards, the boy player, and Mr. W. M. Johnston. The victory went to Mr. Johnston, with 6—4, 6—3, and 7—5. The best lawn-tennis was seen in the last set. Mr. Johnston held the lead by 5—2, and it seemed that all was over for Mr. Vincent Richards, when he won the next three games, bringing the match to five all, with a brilliant display which included the killing of two hard drives consecutively in one game. The "Times" lawn-tennis expert, writing on the match, stated that perhaps the novelties which it provided, apart from the general brilliance, were the facility with

which both players covered the whole court with the back-hand on-drive and volley, and their readiness to attack from low balls taken in the No Man's Land just behind the service line. He also said: "It would be ridiculous to suggest that there is any weakness in Mr. Johnston's volleying, or in Mr. Richards' driving, but the peculiar strength of the first is in the drive, and that of the second is in the volley. Mr. Johnston won, because in lawn tennis there has to be a drive before there can be a volley. Mr. Richards had to get a bit the better of him when the odds were slightly in Mr. Johnston's favour before he could play the stroke in which the odds were slightly on himself."

ON THE ROAD TO THE FINALS AT WIMBLEDON: THE WEEK'S

PHOTOGRAPHS BY S. AND G., FARRINGDON



THE WOMAN PLAYER WHO HAS BEEN DESCRIBED AS "HORS CONCOURS" SO FAR AS HANDICAP IS CONCERNED

MR. B. I. C.





MISS RYAN (CALIFORNIA)





MISS ROSE (ENGLAND).





MR. D. M. GREIG (ENGLAND). CONDE DE GOMAR (SPAIN)

The finals of the Lawn-Tennis Championships are due to take place at Wimbledon at the end of this week, and our pages show some of the great players from whom the finalists in different events are likely to be drawn. Seven of the last eight of the ladies in the Singles are pictured on this page, headed by Mile. Suzanne Lenglen, the French champion, who was recently described by a lawn-tennis writer as being "H.C.," or Hors Concours so far as handicap is concerned; as, in his opinion, she cannot concede sufficient points to give any opponent of her sex a fair chance of beating her. M. Washer, the well-known Belgian, was her chosen partner for the Mixed Doubles. Mrs. Mallory, the American champion, arranged to compete with Mr. Vincent Richards, her young compatriot, in the

MATCHES FOR THE WORLD'S CHAMPIONSHIPS ON GRASS.

PHOTO CO., L.N.A., T.P.A., AND C.N.







A SET OF PHOTOGRAPHS OF MLLE. SUZANNE LENGLEN WHICH SUGGESTS A SLOW-MOTION CINEMA SERIES.





PARTNERS IN THE MIXED DOUBLES : MR. VINCENT RICHARDS AND MRS. MALLORY.









Doubles. Mrs. Hazel (England) is the player who completes the octette. The final eight of the men in the Singles championship included five of those shown on our page, the winner of the match between Conde de Gomar and Mr. D. M. Greig, and Mr. W. M. Johnston, the great American player, whose match with his compatriot, young Mr. Vincent Richards, is illustrated on another page of this issue. The eighth of the company is Captain D. Evans (India). Mr. Max Woosnam, the well-known English International, partnered Mr. Greig in the Men's Doubles. Huge attendances have been registered this year, and the interest of the ordinary public will be gauged by the number of coaches labelled "Wimbledon."

I. SIMULTANEOUS, BUT PROBABLY UNCONNECTED, WITH ETNA'S
ACTIVITY: THE CONE IN THE CRATER OF VESUVIUS.

PROFESSOR A. MALLADRA, of the Vesuvian Observatory, writing on june 8, 1923, asys: "After about three months of activity, reduced to very low proportions—that is, to a simple dicharge of annow with occasional projections of stone and also Vesuvius has unexpectedly entered on a phase of paroxysmal intra-crate activity, which, however, represents no danger to the surrounding country. The eruptive cone situate on the wide platform of the crate bottom, which had reached a height of about 70 metres



5. SHOWING A SMALLER CONE FORMING, AND THE GREAT BREAKAGE ON THE NORTH: A SKETCH OF THE ERUPTIVE CONE OF VESUVIUS.

VESUVIUS ACTIVE DURING THE ERUPTION OF ETNA:

PHOTOGRAPHS AND SKETCH BY PROFESSOR ALESSANDRO MALLADRA,



 THE VESUVIAN "PAROXYSM" OF JUNE 5-8: THE MOUTH OF THE ERUPTIVE CONE, AND THE FRACTURE ON ITS SOUTHERN SIDE, WITH LAVA STREAMS BEGINNING TO FLOW.

above the bottom, began on the evening of June 4 to throw out heavy jets of incandescent slag, and to give forth small currents of leav, particularly on the north side. During the night the cone split from top to bottom along three slopes, north, south and south-west, and gave rise to an energetic, explosive and outpouring phase of the Stromboil type, the bright flashes of which were seen throughout Campania. The thunder of the explosions distinctly reached as far as the Observatory. On the nights of the Sth and oth, the crater reasonated covered by smoke and log, and it seemed that the explosive force had considerably fallen of, but-an impaction at the bottom of the crater aboved that the outflows of laws from the northern impacts of the contract of the crater aboved that the outflows of laws from the northern expects of the bottom, to a considerable thickness. On the morning of June 7, at two o'clock, the activity was very energetically resumed, with a shock which awoke the guides in the Upper Station of the Funcicular Railway. The cone had become more flattened along the above three directions, while its speck had been thrown down for a height of above 100 metres. The



6. WHERE THE OBSERVERS TOOK PHOTOGRAPHS AT THE RISK OF THEIR LIVES, AND BURNS TO THE HEAD AND CLOTHING: THE ERUPTIVE COME ON THE FLOOR OF THE CRATER OF VESUVIUS.

As described above by Professor Malladra, of the Vesuvian Observatory, Vesuvius was in a state of considerable activity during the earlier stages of the recent eruption of Etna, before the more violent outbreak of the latter violeane on June 18. On that date also a message from Naples reported that there had been a slight recrudescence of activity on the part of Vesuvius. Lava was flowing abundantly from the small conse inside the crater, and the emission of vapours had increased. At night, it was stated, the volcano afforded a spectacle suggestive of further activity. It was believed, however, that there was no connection between the outburst of Vesuvius and the greater cruption of Etna that was simultaneous with it. Our readers may be reminded that last year's cruption of Vesuvius, resulting in the formation of the cone whose renewed activity is ahown in the above photographs, was illustrated in our issue of July 19, 1922. We

REMARKABLE PHOTOGRAPHS OF 'PAROXYSMS' IN THE CRATER

DIRECTOR OF THE OBSERVATORY ON MOUNT VESUVIUS.



3. A MOMENT OF GREAT ACTIVITY: THE ERUPTIVE COME IN THE CRATER OF VEUSVIUS THROWING UP

cone was reduced to a heap of fragments, interspersed with incandescent débrits from the innumerable cracks, from which small streams of lava gushed forth, while the wide terminal mouth, about 40 metes in diameter, betched forth columns of fire to a height of 100 metres and more. Shortly afterwards the southern base of the cone gave way, and a basal mouth about 8 meters in width was formed, from which a large flow of lava burst out, and in a couple of hours invaded the whole of the west and south-west section of the bottom, covareting it into a glowing marsh. Towards snoon, on the decapitated cone, a second explosive mouth was formed, and shortly assumed the principal function, owing to the violence and the continuity of the explosions, which three up red-hot lags to 200 meters and more in height. The daily visitors to Versiwus on June 7 admired from the edge a superb speciacle which became magical and fastsatic to the evening visitors, particularly owing to the play of the crossing fires of the two mouths, which continually exploded, throwing out unyidad of sparks, and at intervals of five to ten minutes tons of incandescent rock, to such a height that they were



7. SHOWING (BELOW) A HOLE ABOUT 20 FT. ACROSS WHICH EMITTED 700,000 CUBIC METRES OF LAVA: THE DECAPITATED COME IN THE CRATER OF VESUVIUS, FROM THE SOUTH.



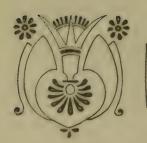
4. WHERE PHOTOGRAPHY IS PERILOUS: THE BASE OF THE VESUVIAN CONE. SHOWING THE HOLE WHENCE LAVA FLOWED LAST SEPTEMBER.

sees from Naples. On the bottom of the crater pleamed thousands of leaenducent points and zones. This activity seemed bleely to last several days more, gradually declining again, as has happened often during the present eruptive period, which began in 1913. It must be associated with the heavy rains of the month of February last, which at Versu'us amounted to 175 millimeters. The lava discharged during these four days showed a volume of nearly 700 thousand cubic meters, and considerably raised up the bottom of the crater.

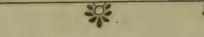


8. A DANGEROUS PLACE FOR PHOTOGRAPHY: INSIDE THE ACTIVE CONE—SHOWING THE SMALL NEW CONE (SEE NO. 5) IN FORMATION.

then wrote: "The activity of Vesuvius began on February 26, when an eruption caused the collapse of the main cone, and lava issued from several fissures, spreading over an area of more than 100,000 square feet. Since February a new cone has formed rapidly, ejecting another stream of lava. The floor of the crater was yellow with sulphur, and the cooling lava spread in curiously twisted masses. Exceptional activity of the volcano is ascribed to heavy rainfall. Professor Malladra thinks that it need not cause alarm, as the present crater is over a quarter of a mile across and from 200 to 230 ft. deep, so that an enormous quantity of lava would be needed to overflow the crater and threaten the surrounding country." Interest in Vesuvius has been almost eclipsed by the greater menace of Ethia, and it is ohefly the sinister coincidence of activities that has attracted attention.



Co yield New Creasures to British Research: Sparta.









In Pausanias's de-

scription of Greece - a

guide book written about

170 A.D. - there is a

detailed but not very lucid account of the

chief buildings and monu-

ments of Sparta. From

this account is appears

that one of the principal streets of the city

passed close to the theatre, which is described as of "white

stone and worth seeing."
The identification of this

street would greatly sim-

plify matters, and in the most literal sense

start the excavators on

the high road to im-

of the site will at first be slow and laborious,

as a great depth of soil

has to be removed before

the ancient level is

reached; it is possible,

however, that this soil

may contain the débris

washed down from the

The work in this part

portant discoveries.

By Maurice S. Thompson, London Secretary of the British School at Athens.

THE decision of the British School at Athens, who have just completed three seasons' excavating at Mycenæ, to resume excavations at Sparta next year, is of the utmost interest to all lovers of



WITH "WRINKLES" THAT MAY REPRESENT TATTOO-ING: AN ARCHAIC SPARTAN TERRA-COTTA MASK.

"On many (of the masks) the whole surface is a mass of wrinkles. . . . These lines are more like cicatrices than wrinkles, and probably represent tattooing such as may have survived among the Helots, or been seen on the faces of imported slaves."

Greek art. In historical importance, Sparta can be compared only with Athens, and it is by far the largest and most promising site on the mainland of Greece at which British excavators have so far tried their fortune. The southern part of the site is covered by the modern town, but the greater part, including the Acropolis and the centre of the ancient town, is still free from modern buildings, and covered by corn-fields and olive groves.

For several years before the war, the British School worked at Sparta; they made a complete survey of the site and its surroundings, and excavated in several places. Their most sensational discovery was the Temple of Artemis Orthia, on the western bank of the River Eurotas. This was completely tleared, and the finds from this site alone revolutionised all previous views on early Spartan art.

Lying in heaps on the rough cobble pavement



POSSIBLY USED IN RITUAL DRAMA, AND INTERESTING IN VIEW OF THE PROPOSED EXCAVATION OF THE SPARTAN THEATRE: A TERRA-COTTA MASK.

of the precincts around the Temple and the great altar were countless votive offerings, mostly dating from the ninth to the fifth centuries B.C. In fact, no such hoard of votive offerings had ever been found in Greece before.

Among masses of broken vases, many of which have since been pieced together, were hundreds of small leaden figurines, some representing the godwho was usually portrayed with curved wings; some soldiers; others horses, lions, goats, and various animals. With these there were many thousands of tiny leaden wreaths, a good many examples of imitation jewellery, small votive shields, and a number of objects which cannot yet be identified. There was also a fine series of carved ivories, including small statuettes, seals of various shapes and designs, and some delicately carved plaques which were fitted to the backs of bronze fibulæ, or safety-pins.

In many ways, the most interesting find of all was a quantity of terra-cotta masks, some almost human, others frankly grotesque. These are unique, and, though they are doubtless associated with some religious ceremonial, their precise usage is unknown.

Much of the pottery, too, was found to be of a type previously attributed to Cyrene, on the north coast of Africa, on the evidence of a vase showing the King of Cyrene supervising the packing of bales of silphion—a herb much prized in ancient times, but not yet identified by modern botanists. This beautiful pottery is now, however, recognised to be of Spartan origin.

Thanks to the generosity of the Greek Government, examples of all



UNIQUE IN ITS PATHOLOGICAL REALISM: A TERRA-COTTA MASK FOUND AT SPARTA.

"The dreadful face of the crain is an extraordinary piece of realistic modelling; the distorted mouth and cheeks and the goitre on the neck are accurately observed. Of this pathological realism we have no other instance."

the above finds have been recently presented to the Managing Committee of the British School, and divided between the British Museum and the Museums at Oxford and Cambridge.

Outside the Temple of Artemis Orthia, much other work was done. On the Acropolis, the Temple of Athena of the Brazen House was excavated; but the finds here, though interesting, were few, as the site was much denuded by the soil and débris from it being washed down the hill. On the eastern bank of the river, the so-called "Menelaion" was examined, and beneath the Hellenic remains were found traces of the Mycenean settlement that had existed there before the Dorians came. These discoveries, however, important though they are in themselves, give only an indication of what may be found when the centre of the city is unearthed.

Mr. A. M. Woodward, who helped in the earlier excavations, and has made a special study of Spartan inscriptions, will be in charge of the new expedition. He proposes to begin work on the southern slopes of the Acropolis, at the theatre, the lower seats of which, though at present under some ten feet or more of earth, are known, from a trial pit sunk some years are to be in situ.



THE SPARTAN TYPE OF FACE: A REALISTIC TERRA-COTTA MASK FROM THE ARTE-MISIUM AT SPARTA.

"With its realistic and masterly modelling, this mask stands rather apart. The facial type is characterised by strongly marked features, prominent chin, and a high well-formed nose, which tends to droop at the end."

During the preliminary stages of the work, opportunity will probably be taken to examine the foundations of

Acropolis.

the Byzantine walls, stretches of which are still standing. These are built to a great extent of ancient blocks, and very possibly conceal many inscribed and sculptured stelæ taken from earlier buildings.

Mr. A. M. Woodward has at his disposal the best site in Greece, and whatever he finds cannot fail to be of interest: the depth of soil that covers the centre of the city, though it means more labour at the outset, is in itself a guarantee that the site has not been plundered for many centuries.

The extent of his success, however, will depend very largely on the amount of financial support that is forthcoming from the public; and in this connection it may be noted that the address of the Hon. Treasurer of the British School is The Farringdon Works, Shoe Lane, E.C.



A MASS OF WRINKLES, PROBABLY REPRESENTING TATTOO MARKS: A TERRA-COTTA MASK FROM THE ARTEMISIUM AT SPARTA.

CRADLE OF "SPARTAN" COURAGE: A SITE FOR BRITISH EXCAVATIONS.

By Courtesy of the British School at Athens and the Hellenic Society.



BELIEVED TO BE THE BURIAL-PLACE OF HELEN AND HER HUSBAND, MENELAOS, WHO WERE RECONCILED ON HER RETURN FROM TROY:

THE MENELAION, ON A HILL NEAR SPARTA, EXCAVATED BY BRITISH ARCHÆOLOGISTS.



WHERE STOOD THE ANCIENT GREEK CITY THAT GAVE ITS NAME TO THE MILITARY VIRTUES: THE MODERN TOWN ON PART OF THE SITE OF ANCIENT SPARTA, NEAR THE SPOT WHERE THE BRITISH SCHOOL AT ATHENS IS TO RESUME EXCAVATIONS.



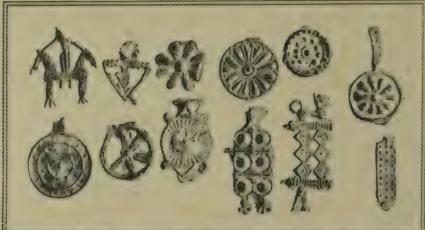
It was recently announced that the British School at Athens had decided, with the sanction of the Greek authorities, to resume its excavations on the site of ancient Sparta which were interrupted by the war. They had resulted in the discovery of the temples of Artemis Orthia and Athene Chalkiokos, as well as the Menelaion, or shrine of Menelaos, King of Sparta, and of a great quantity of pottery, carved ivory, and lead figurines, examples of which we illustrate on succeeding pages. The Menelaion, which stands on a hill near Sparta, is believed to be the temple mentioned by Herodotus and by Pausanias as the tomb both of Menelaos and his wife, Helen. "When we consider," writes Professor Percy Gardner, "what Sparta stood for in the ancient world as 'the great nurse of mili-

tary discipline, manly virtue, and frugal self-sacrifice in the interests of one's country, we shall feel that the opportunity becomes a privilege and an honour. . . . A complete clearing of the ancient site, as Olympia was cleared by the Germans, is out of the question. The German excavation was subsidized by the State, whereas we have to depend on private liberality. Besides, the modern town of Sparta occupies part of the ground, and we can scarcely, like the French at Delphi, remove the town to another place." The above photographs show the forbidding mountains which doubtless influenced the Spartan character, and are typical of the natural barriers that prevented the political union of the ancient Greek city states into a single nation.

THE GREATEST HOARD FOUND IN GREECE: SPARTAN VOTIVE OFFERINGS.

By Courtesy of the British School at Athens and the Hellenic Society.





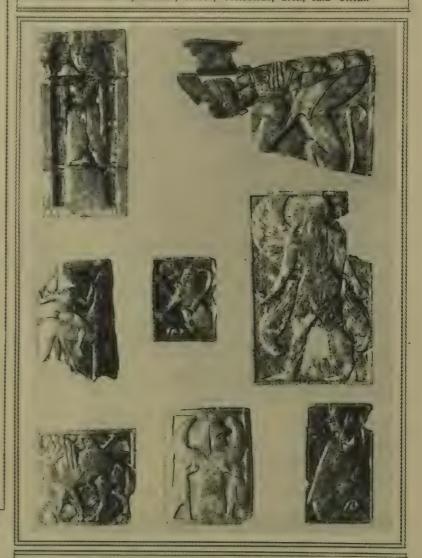
PART OF THE GREATEST HOARD OF VOTIVE OFFERINGS EVER FOUND IN GREECE:
LEAD FIGURINES, SHIELDS, AND WREATHS (91H TO 5TH CENTURIES B.C.).



SPARTAN IVORY-CARVING: TYPICAL EXAMPLES OF STATUETTES AND SEALS
DISCOVERED AT THE TEMPLE OF ARTEMIS ORTHIA.



FOUND IN THE TEMPLE OF ARTEMIS ORTHIA: BONES CARVED WITH HUMAN FIGURES, HORSES, FROGS, TORTOISES, LION, AND SWAN.



PERSONAL ADORNMENT IN SPARTA BEFORE THE AUSTERE MILITARISTIC PERIOD: DELICATELY CARVED IVORY PLAQUES FITTED TO BRONZE BROOCHES OR FIBULÆ.

In appealing for funds for the resumption of excavations at Sparta by the British School at Athens, Mr. George Macmillan, Chairman of the Managing Committee, recalled that the work done before the war resulted in the discovery of the temples of Artemis and Athene, and "yielded also much early archaic material of the highest interest, including countless ivories and lead figurines." Further details of these discoveries, which it is hoped may be greatly extended by the new expedition, are given in the article by Mr. Maurice Thompson on page 18 of this number, who states that "no such hoard of votive offerings had ever been found in Greece

before." The number of archaic personal ornaments unearthed indicates that Sparta was not always the austere city that it became in the sixth century B.C., when the military spirit grew dominant. "It did so finally," says Professor Percy Gardner, "to such a degree that poetry and art, and all the humanities of life, were banished, and the Spartan became a man of few words and no accomplishments . . . only redeeming the harshness of his nature by certain virtues in which he excelled. . . . We still speak of Spartan courage, Spartan frugality and simplicity, Spartan self-devotion for the State." Such was the Sparta we remember.

WHEN SPARTA RIVALLED ATHENS IN ART: POTTERY FROM SPARTA.

By Courtesy of the British School at Athens and the Hellenic Society



t OF A TYPE FORMERLY CONSIDERED CYRENAIC, BUT NOW RECOGNIZED AS SPARTAN: A VASE OF 700 B.C. FROM THE SANCTUARY OF ARTEMIS ORTHIA AT SPARTA.



3. DECORATED WITH FIGURES OF A COCK, A SPHINX, AND A SWAN: A WINE-JUG (OINOCHOE) FOUND IN THE SHRINE OF ARTEMIS ORTHIA AT SPARTA.

N an article on "The Art of Sparta," Mr. Guy Dickins writes: "We see the origin of the orientalizing pottery, which gives its name to the third period of Spartan art, at about 700 B.C. It is a period marked in many parts of the Ægean by Corinthian ware, in others, by Rhodian. The Spartan type stands quite apart from these, and in its final form belongs to the class of 'Kyrenaic' pottery. One of the finest and completest specimens of this ware is given in Fig. 1. The interior of the cylix shows four winged 'demons' in a running or flying attitude, with a palm-tree and a sitting monkey to localise the scene in Africa. It was these African attributes, and others, like the lotus-pattern that decorates the middle exterior band of our cylix, or the scenes in which King Arkesilas is weighing out silphium on a well-known vase, that gave rise to the theory that this ware originated in Kyrene. Several archæologists at one time suggested a Spartan origin for the fabric, noticed on the Arkesilas vase, and Kyrene was closely connected in its foundation with Sparta. Of late years, however, the Kyrenaic origin has been much preferred. The great quantity of the fragments found at the shrine of Artemis (at Sparta) will probably make it necessary to revise this opinion, and accept Sparta as the place of manufacture. The pottery then

DESCRIBING the wine-jug shown in Fig. 3, Mr. J. P. Droop writes, in the Annual of the British School at Athens (No. XV.), in an article on Spartan pottery: " From the handle towards the left, the figures are-swan, sphinx, cock, siren, cock, swan, and sphinx. Two lizards, a cross, and two irregular rosettes are in the field. The sphinxes and sirens have black faces and purple hair. The condition of the vase was so bad that it could not be washed, and the earth had to be removed with



2. IMPORTED TO SPARTA FROM ATHENS: A BLACK-FIGURED AMPHORA FOUND IN THE TEMPLE OF ATHENE CHALKIOIKOS AT SPARTA—THE INSCRIBED SIDE, WITH FIGURE OF THE GODDESS



4 "UNRIVALLED IN THE SWING AND ENERGY OF ITS SPLENDID HORSES": THE MIDDLE OF THE REVERSE SIDE OF THE AMPHORA SHOWN IN FIG. 2-A PRIZE IN THE PANATHENAIC GAMES.

becomes not the least interesting of a distinctly un-Hellenic imported art localised and developed in Laconia. Here again a local fabric is found side by side with the orientalising pottery in the form of small votive vases of simple manufacture, which have been found in immense numbers at a small shrine a little to the north of Sparta. . . . In the first period of Spartan art we saw the native geometric design which the Dorians brought with them from the north; in the second we saw the full bloom of oriental importation. The third period has shown us a revived native art inter-acting with the foreign, and ready to blossom forth in a 'classical Laconian art. That art, which should form our fourth period, hardly saw the light

. . We are thus combefore the military reform of the Spartan institutions . pelled to bid farewell to Spartan art on the threshold of its greatness, for among all the later finds there are few objects that call for artistic appreciation, except the wonderful black-figured amphora (illustrated in Figs. 2 and 4, which is an Athenian importation as a victor's prize in the Panathenaic games. It deserves mention, however, even in a discussion on Spartan art, since it is undoubtedly one of the finest vases of its type ever discovered. The figure of Athena on the one side is, of course, fixed by hieratic convention, but the scene on the reverse panel is unrivalled in the swing and energy of its splendid horses."

BOOKS OF THE DAY

By J. D. SYMON.

THE publishers' lists have their topicality no less than the newspaper, and during the current weeks of the year it is always well to the front. Among the books received which reflect the public interests of the moment is the usual group of works on lawn-tennis and golf. Those on lawn-tennis do not seem to be quite as numerous as they were this



CONFRONTED WITH A RIVAL TO ITS CLAIM OF ORIGINALITY: THE GRAFTON PORTRAIT OF FERRY CARONDELET BY DEL PIOMBO, SHORTLY TO BE SOLD—PROVED BY THE OTHER PICTURE TO HAVE BEEN TRIMMED. The Duke of Grafton's famous portrait of Ferry Carondelet (1473-1528), with his secretary, formerly ascribed to Raphael and now to Sebastiano del Piombo, is to be offered for sale at Christie's, on July 13. Its claim to be the original painting is is sputed on behalf of the other picture here reproduced, a comparison with which that the Grafton picture must at some time have been trimmed at the sides and the

By Courtesy of Messrs. Christie, Manson and Woods.

time last year, but what is lacking in quantity is made up in quality.

Devotees of the game will do well to add to their sporting library "The Lawn-Tennis Umpire and Referee," and "The Technique of Lawn Tennis," by A. E. Crawley (Methuen; 2s. 6d. each), as well as the more elaborate "Singles and Doubles in Lawn Tennis," by W. T. Tilden (Methuen; 6s.). Mr. Crawley's exhaustive knowledge on the ways of the ball is supported in "Technique" by cinematographic demonstrations. Mr. Tilden is less technical than usual, and appears more as an essayist on interesting side-issues of the game, such as "Women v. Men in Sport," and "The Psychology of Staleness." Once he is prophetic and discusses "Our Davis Cup Stars of 1930," a most intriguing paper. "The Lawn Tennis Tip Book," by A. E. Beamish (Mills and Boon; 5s.), is full of useful hints to players.

Two years ago the golfing book (anecdotal rather than technical) was Andrew Kirkaldy's plus reminiscences; this year Sandy Herd takes the literary stance with "My Golfing Life" (Chapman and Hall; 108. 6d.). Herd has employed the same amanuensis as Kirkaldy, Mr. Clyde Foster, who has again holed out very neatly, although the Vernacular Circle of the London Burns Club might not always let his dialect passages go scot free. But, what is most important, he has got the real Sandy Herd, that most pleasant personality, down on paper out of Sandy's own mouth. These portraits of great professionals are a most welcome and valuable addition to the literature of the Royal and Ancient Game, and every good golfer will desire to see the series still further extended.

The topical note in the current literature of music is struck most vigorously and appropriately in a volume apropos of the Handel Festival. It is the

fashion to approach the subject of Handel with diffidence—in some cases, with actual apology—which is absurd, not to say pusillanimous. Certain critics and reviewers seem to fear that a good word for Handel will proclaim their eminences hopeless back-numbers. They need have no fear. Neither the Saxon nor his works will ever drag any appreciator to the back seat or the dunce's stool. To praise

Handel is to be in the best of musical company. "There lies the truth," exclaimed the dying Beethoven, pointing to Handel's works; Mozart said he could "strike like a thunderbolt"; to Gluck he was "the inspired master of our art," Haydn worshipped his memory. And, as Mr. Newman Flower, the composer's latest biographer, points out, in "GEORGE FRIDERIC HANDEL" (Cassell; 21s.), "a greater judge than all—the musical world of nearly two hundred years—has acknowledged the genius of Handel."

Mr. Flower's book is as goodly. in bulk as was its subject, but it is never heavy. Perhaps the writing is at times a little grandiose, but that could scarcely be avoided, and much must be forgiven to the red-hot Handelian enthusiast. When one has to deal with a colossus, the large scale prescribes itself. Inevitably there has been considerable traversing of familiar ground, but the book contains more than sufficient fresh material to justify yet another biography. Careful research has imposed the usual penalty—the exploding of at least one attractive and picturesque myth—that about the origin of the "Water Music."

Around Handel the mythopæic faculty has been even busier than it was around Mozart. The ghostly legend of the latter composer's "Requiem" has long been exposed, and now, thanks to Mr. Flower's industry, the myth of Handel's "Water Music" must go by the board also. Mainwaring started the amiable and persistent fiction, which Professor Michael

of Freiburg has enabled Mr. Flower to demolish for the first time in an English biography. Sentimentalists may grieve, but that hard-faced hussy, the Muse of History, will have no compassion on them.

The legend, familiar to everybody, is that the performance of the "Water Music" was devised by Kielmansegge to effect a reconciliation between George I. and Handel, and that it succeeded. But a document recently discovered in the State Archives at Berlin sets aside all question of "reconciliation." In the first place, the accepted date of the incident, 1715, is out by two years. Frederic Bonnet, Brandenburg Envoy to the English Court, in a report dated July 19, 1717, gives a full account of Handel's celebrated performance on the river, which took place, he says, "the day before yesterday." The main point is that, whatever differences may have existed previously between the King and Handel, by 1717 they were again the best of friends.

The King, it appears, had proposed to Baron Kielmansegge that a subscription concert should be held on the river, but Heidegger, the proverbially ugly impresario, to whom the Baron

referred the matter, said he must reserve the subscription for his Masquerades. Kielmansegge, therefore, resolved to give the concert at his own expense. It went off to admiration, and the King demanded two encores, although each performance took an hour. Bonnet gives many interesting details—the composition of the orchestra of fifty performers, the royal party, and the junkettings that followed. There was a splendid supper, beginning at midnight, "at the house of the late Lord Ranelagh at Chelsea on the river." His Majesty did not get back to St. James's until half-past four in the morning. "The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it." Londoners knew how to use their Thames in those days, and Bonnet's picture makes one long for some return to such musical festivals on the river.

Mr. Flower also puts the world right about Handel's birthplace in Halle. It was not the house usually pointed out, but that next door. He does not claim originality for making short work of "The Harmonious Blacksmith" story, for that is already known to be an elaborate imposture, but he has traced the rise of the fable and assembled its absurd details with the most amusing completeness. The fiction culminated in the sale at public auction of the entirely mythical blacksmith's anvil. Or it may be that a higher pitch of absurdity was reached in the erection of a tombstone to Powell, the Whitchurch blacksmith, upon whom immortality was thrust by a pair of wags. Nor does this exhaust the list of corrections. It was not Jenners, but a poor parson named Pooley, who compiled the libretto of "The Messiah," or "Messiah," as Handel himself called it.

In a footnote Mr. Flower throws doubt upon the well-known story of Scarlatti's exclamation at a Venetian masked ball, "It is either the wonderful Saxon or the devil" (given otherwise, "it is either Satan or the Saxon"), on the grounds that Scarlatti had no cause to suspect the presence of Handel in Venice. But is not the point of the story that the masked Handel had sat down at the harpsichord and



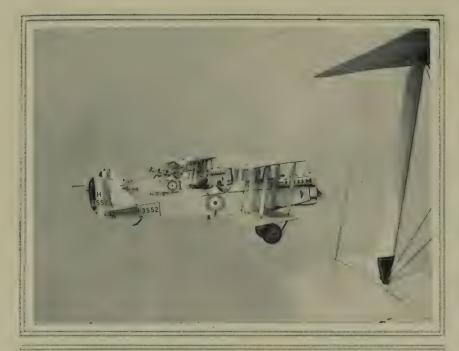
WHICH IS THE ORIGINAL? THE "CLAIMANT" PICTURE RECENTLY BROUGHT TO NOTICE, AND CLOSELY RESEMBLING THE GRAFTON PANEL ALSO ILLUSTRATED ON THIS PAGE.

The above picture, which now hangs in a London drawing-room, is claimed to be the original portrait of Ferry Carondelet. There are slight differences in the architecture and background, and one of the papers on the table bears a date not found in the Grafton picture. "The 'claimant,'" writes Mr. P. G. Konody, the art-critic, "is harder, and the drawing of the hands is less sensitive and nervous. The most plausible theory, in my opinion, is that the new picture is a good contemporary school copy of the Duke of Grafton's Sebastiano in its original complete form."—[By Courtesy of Mr. P. G. Konody.]

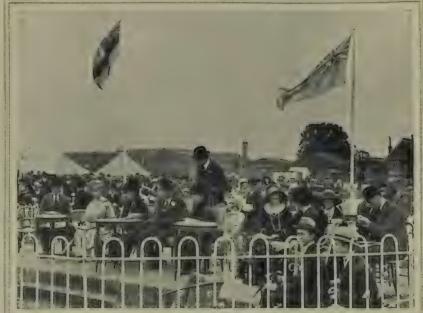
begun to play? That addition Mr. Flower does not give, and very probably he has good reason for the omission. The detail may be false, but it explains the recognition; in fact, it is the kernel of the anecdote. I raise this point with due submission and, like Rosa Dartle, "I only ask for information."

THE MASTERY OF THE AIR: THE R.A.F. PAGEANT AT HENDON.

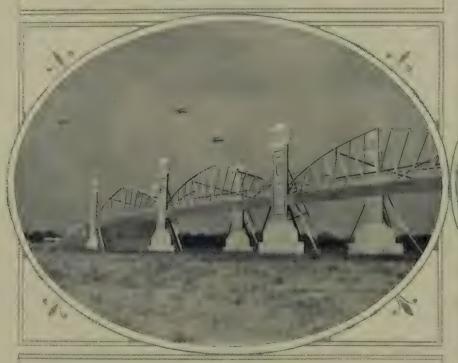
PHOTOGRAPHS BY L.N.A., TOPICAL, C.N., SPORT AND GENERAL, AND PERSONALITY PHOTO. PRESS.



AS PRECISE AS INFANTRY ON PARADE: AN AERIAL SQUADRON OF D.H.9 A.'S AT FORMATION-FLYING.



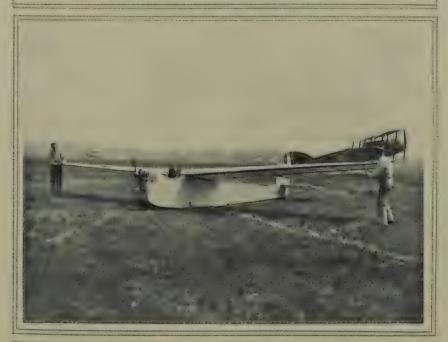
THE ROYAL ENCLOSURE: SIR S. HOARE; THE QUEEN; QUEEN ALEXANDRA; THE KING; EX-EMPRESS MARIE; DUKE AND DUCHESS OF YORK.



THE MENACE OF THE SKIES: 'PLANES PREPARING TO ATTACK A BRIDGE ESPECIALLY ERECTED FOR THE PAGEANT.



AFTER THE ATTACK: THE BLOWING-UP OF THE BRIDGE—A REMARKABLE PHOTOGRAPH TAKEN FROM WITHIN TWENTY YARDS.



ALMOST AN "AIR BICYCLE": THE "WREN" GLIDER, A TYPE WHICH MAY REVOLUTIONISE THE AERIAL WARFARE OF THE FUTURE.



ROYALTY'S INTEREST IN THE "NEW ARM": QUEEN ALEXANDRA AND THE DOWAGER EMPRESS MARIE; WITH AIR-VICE-MARSHAL SIR ARTHUR VYVYAN.

The Pageant of the Royal Air Force, which took place at Hendon on Saturday, June 30, was easily the most successful so far held, whether regarded as a popular spectacle, a social function, or a technical exhibition. The crowds were larger than ever before, while the society people present, headed by the King and Queen and other royalties, almost reminded the onlooker of an Ascot. Over 150 machines took part—many or them of novel design, and varying in type from the huge troop-carrier to the baby "Wren" glider, which only weighs fifty pounds—literally

"parading" before the King. An aerial combat, during which a big bomber was attacked by two single-seaters, was one of the "thrills" of the day; while another was the uncannily accurate bombing of a tank. The set-piece showed a railway bridge held by a small outpost, heavily pressed by the enemy. Troop-carrying machines were rushed up, "our" infantry evacuated in the nick of time, and the bridge and outworks were blown up in a truly realistic and almost terrifying explosion, which actually alarmed many of the nearer spectators, so huge was its force.

TO BESTRIDE THE ROAD BY WHICH BRITISH TROOPS MARCHED TO DEFEND YPRES: THE ARCH OF THE MENIN GATE.

By Courtesy of the Architec'sir Reginald Blomfield, R.A.



THE FIRST OF A SERIES OF MEMORIALS TO THE MISSING IN THE GREAT WAR: SIR REGINALD BLOMFIELD'S ACCEPTED DESIGN FOR THE GREAT ARCH AND HALL OF MEMORY AT THE MENIN GATE OF YPRES.

Work has already begun on the magnificent arch, designed by Sir Reginald Elomfield, R.A., the famous architect, to be erected by the Imperial War Graves Commission at the Menin Gate, as a memorial to the British troops who fell in the defence of Ypres. It will cost ten million francs, and the contract for building it has been given, after public competition, to a British firm, Messrs. D. G. Somerville and Co., Ltd., of the Mr. D. G. Somerville, M.P. For Barrow, is the head. The Menin Gate Arch is the first and greatest of a series of such memorials, to be raised at various points of the western and other fronts, to commemorate the enormous number of Missing, whose graves cannot be identified. It is intended that the name of every officer and man who fell in the war should appear on some worthy memorial. The monument, which is designed on a grand scate, but in simple style, bestrictes the causeway through the transparts of Ypres to the

Menin Road, along which so many thousands of our men marched to the trenches during the long defence. Framed in the archway looking towards the city from the outer side (shown in our illustration) will be seen the ruins of the famous Cloth Hall. The central archways are tach end are to be 45 ft. high, and the space between them, measuring 115 ft. long by 66 ft. wide, will form the Hall of Memory. The memorial panels on its sides, and in loggias above, provide space for at least 50,000 names of missing men. On the outer (eastern) side of the memorial, which will be surmounted at that end by a bronze lion, is to be constructed a new causeway across the old moat, as shown in the drawing. The inscription immediately beneath the lion reads: "To the memory of the officers and men of the British Army who gave their lives for King and Country in the Ypres salent. 1914-1918, Invitish Parks.

DRAWN SPECIALLY FOR "THE ILLUSTRATED

PENALISED ACCORDING TO THEIR PROBABLE RESULTS IN THE HUNTING FIELD: "FAULTS" IN HORSE SHOW JUMPING.

LONDON NEWS" BY LIONEL EDWARDS.





ILLUSTRATING THE RULES OF SHOW JUMPING AS PRACTISED AT OLYMPIA, AND THE

The jumping competitions in the International Horse Show have, as usual, excited keen interest, notably that for the Prince of Wales's Cup, won by Italy. "The system of deducting marks for error in Show jumping" (writes Mr. Lionel Edwards) "is based on the assumption that the knock-down fences of the Show ring are real obstacles, such as are jumped in the hunting field, although, bar the gate, they have but little resemblance! The idea is, roughly, to deduct marks according to a serious or otherwise mistake. Thus a horse hitting a real gate or stile with its fore legs would cause a serious fall in the hunting field, whilst hitting it with its hind legs probably would not cause complete disaster. The system of slips placed on top of fences is merely to differentiate between a perfect and a nearly perfect clearance of the obstacle, most necessary when there are several competitors of equal merit." The official rules for the open Jumping Competition are as follows: "Jumping Round the Course.—In case of refusal at any one fence, a horse will be allowed two more trials at the same

METHOD OF DEDUCTING MARKS: DRAWINGS TO INDICATE HOW "FAULTS" ARE INCURRED.

fence; should it then refuse, it will be disqualified from further competition in the Class in which it is competing. No horse will be allowed more than two minutes to complete the course, and at the expiration of that time a gong will be sounded and the horse must immediately leave the ring. . . . There will be a judge at each obstacle, and he will indicate on the book supplied the faults made by the horse as follows:-Refusal or Bolting-1st, I fault; 2nd, 2 faults; 3rd, Debarred. Horse or Rider, or Horse and Rider-fall, 4 faults. A 'slip' (or other detachable portion) will be placed on each obstacle. If the slip or portion falls to the ground, 1 fault. Horse upsetting obstacle-with fore limbs, 4 faults; with hind limbs, 2 faults. Special Note. The Wall.-A slip will be placed on the wall. If the slip falls to the ground, \(\frac{1}{2}\) fault. If one or several bricks fall to the ground—with fore limbs, 4 faults; with hind limbs, 2 faults." The Show attracted more than usual interest this year, and the number of visitors from the U.S.A. was especially marked. - [Drawing Copyrighted in the United States and Canada.]

NATURAL HUMOURISTS.-No. I.: THE LIZARD.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD.



A PROBLEM PICTURE: HOW TO RELEASE THE TRIGGER WITHOUT DISTURBING THE AIM!

We begin here a new series of humorous cartoons from natural history by the well-known animal artist, Mr. J. A. Shepherd. They are amusing life-studies of the top is a wall lizard: that below is a specimen of Lesueur's water lizard.



THE WORLD OF SCIENCE.





ALFRED RUSSEL WALLACE, 1823-1923.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

UST one hundred years ago was born one of the world's great men-Alfred Russel Wallace. And this event was marked on Saturday, June 23, by an interesting and simple ceremony at the British Museum of Natural History, when a memorial portrait was accepted by the Trustees on behalf of the Museum. This is to hang on the wall of the Museum near the marble statue of Darwin, with whom Wallace shared an achievement which was to mark a new era in man's conception of the universe of living things-to wit, the formulation of a theory which gave a coherent interpretation of the origin and evolution of life on the earth.

It was an achievement of such magnitude that only a few great minds could grasp its significance and splendour. To the world at large it brought Dismay, and his twin-brother Fear, which expressed themselves in venomous protests. Men fear what they do not understand, and under this stimulus they lose their reasoning power. Traces of this pitiful mental con-

ONE OF THE EXUBERANT TROPICAL FORMS THAT STIMULATED WALLACE'S SPECULATIONS: A SWALLOW-TAILED MOTH (ACTIAS ISIS) FROM CELEBES.

It is not known what effect these long "streamers" to the wings may have on flight. Similar wings have been evolved by butterflies and dragon-flies. Photograph by E. J. Manly.

dition still survive among us; hence the pæans of joy which hail the premature endeavours of those who seek to replace "Darwinism" with an "ism" of their own. Let it but cast doubt upon Darwinism, and any new "ism" is sure of welcome!

There is no royal road to knowledge, and there are no short cuts to the secrets of Nature. These are to be discovered only by laborious research, covering a wide field, including both animate and inanimate things. This much is made speedily apparent to all who will take the trouble to read carefully the records which both Darwin and Wallace have given us of their labours, and of the results at which they arrived after sifting the evidence they had collected.

On this occasion it will be more appropriate to indicate the manner of obtaining this evidence by a brief survey of the circumstances which governed Wallace's early life. These, in themselves, were not essential factors, but they fostered latent talent and sympathies. At the age of nineteen he was engaged, as assistant to his brother, in the work of surveying. This took him much into the open country, and gave introduction to geology, as well as arousing an interest in botany.

On coming of age he left his brother and came to London. But, since no surveying work was to be had, he decided to become a schoolmaster, and obtained an appointment at the Collegiate School at Leicester. Here he met a man who was destined, later, to become famous as the traveller-naturalist Bates, then an enthusiastic collector of beetles. Together, in 1848, they embarked on a collecting expedition to the Tropics, though they parted company soon after.

But before the departure from home, be it noted, Wallace had read and been greatly impressed by Chambers's "Vestiges of Creation," Pritchard's "Physical History of Man," Malthus on "Population," and, last but not least, Darwin's "Voyage of the Beagle." In all these he found inarticulate endeavours to explain the "Origin of Species" and the "Struggle

The bewildering wealth of life, and its amazing and often, extravagant forms which both plant and animal life assume in the Tropics, could not fail to

impress one of his speculative turn of mind, and he was ever, consciously and sub-consciously, striving to explain these exuberances of growthof beetles with antennæ eight times as long as their bodies: of beetles whose front pair of legs were prodigiously elongated to form filaments looking like antennæ, or, in the case of the long-armed chafer, like bowed twigs of butterflies which, when they closed their wings, took on the appearance of dead leaves, and so on.

He pondered not merely over the forms of the creatures he collected, but as well over the problems raised by a study of their geographical and geological distribution. The first fruits of his cogitations he gave to the world in 1855, when he sent from Sarawak, to the Annals and Magazine of Natural History, a short paper "On the Law which has Regulated the Introduction of New Species." His argument was based on the theme that geographical distribution is dependent on geologic changes. His second was his magnum opus. This was written while he was lying at Ternate, sick of a fever, in 1858. Herein he formulated his theory

of the origin of species through the agency of natural selection, brought about by the struggle for existence. He sent his paper to

the one man whose judgment he valued most, Charles Darwin. Its receipt brought Darwin weeks of

extreme anguish. For he had, for twenty years, been elaborating and testing exactly the same theory, though urged again and again by his friends, Hooker and Lyell, to publish the results of his labours lest another should forestall him. But he had always pleaded for more time, to complete his work. And now that which had been foretold had happened. The chivalry, the magnificent restraint, and generosity of the two men, each anxious to ensure that the other should have full credit for his work, is now a matter of history, and need not here be retold. Throughout his life Wallace always referred to Darwin with the fervour of a hero-worshipper. Late in life he protested, "It was really a singular piece of good luck that gave me any share whatever in the discovery . . . it was only Darwin's extreme desire to perfect his work that allowed me to come in, as a very bad second, in the truly Olympian race in which all philosophical biologists from Buffon and Erasmus Darwin to Richard Owen and Robert Chambers were more or less actively engaged."

The considerable number of papers which Wallace contributed to scientific journals and reviews were afterwards elaborated and enlarged, and published in book form. Of these special mention must be made of his "Natural Selection," "Darwinism," "Malay Archipelago," "Island Life," and the "Geographical Distribution of Animals."

While these are all extremely good, yet in some particulars they display inexplicable weaknesses, disharmonies with the high standard of the whole. He brought together a mass of most valuable material in regard to the coloration of animals, but the deductions he drew from these facts are often distinctly disappointing. They seem to indicate a decline in his reasoning powers. They help

us to explain his lamentable championship of Spiritualism and antivaccination, and the support which he gave Socialism. These things, however, are to be regarded as the accompaniments of his declining years, for he lived to the ripe old age of ninety.

During the years that he spent abroad he worked feverishly. He spent eight years in exploring the Malay Archipelago, travelling, within the Archipelago, some fourteen thousand miles. The spoils he sent home amounted in all to 125,660 specimens. Among these were 82,000 beetles, 13,400 other insects, 13,100 butterflies and moths, and 8050 birds, including a magnificent collection of birdsof - paradise. A vast number of these specimens have come to rest in the British Museum. The value of these to science is immensely increased by the fact that, like his co-worker Darwin, he collected not merely "specimens," but all the details concerning their life-history, which his keen mind and intelligence could glean. The alertness of his mind during these years of travel in little-known or unexplored regions is shown



DISCOVERED BY ALFRED RUSSEL WALLACE: THE LONG-ARMED CHAFER (EUCHIRUS LONGI-MANUS) OF AMBOYNA.

This extraordinary insect "is never captured," writes Wallace, "except when it comes to drink the sap of the sugar palms. . . . They are sluggish creatures, and pull sugar palms. themselves lazily along by their immense fore-legs."

Photograph by E. J. Manly.

by the wide range of subjects he embraced in his survey, so that the botanist and the anthropologist are as much indebted to his labours as is the zoologist.



THE LESSER BIRD OF PARADISE IN DISPLAY: ONE OF MANY SPECIES OF THESE BEAUTIFUL BIRDS SO VIVIDLY DESCRIBED BY WALLACE IN HIS "MALAY ARCHIPELAGO."

Photograph by E. J. Manly.

"MY NOTE-BOOK." By HARRY DE WINDT.*

I N the course of a wandering career, Mr. Harry de Windt has become a millionaire in miles, and has rested awhile in every capital in Europe, as well as farther afield. The harvest is a set of thirty-odd notebooks, tattered and torn of cover, scribbled and scrawled of page, cataloguing and drably cloaking a glitter of memories gained by an observant citizen of the world.

Very wisely, the traveller, delving into his collection in order to exhibit its best, has now set out his store without worrying about the precise position of items. Each object is sufficient in itself. It does not need the support of strict chronology or precise placing. In fact, it gains by its isolation: its companions set it off, just as it helps to display them: there is attraction in contrast. The result is excellent. Let us consider a unit or two, relying upon them to lure to careful examination of the whole.

First, as the Soviet and the Bolshevists and their ways are ever with us, Russia in the height of Imperialism. Ceremony was claborate. Mr. de Windt was invited to present his second book on the Russian Penal System to the late Emperor Nicholas II., then Tsarevitch. There were preliminaries.
"The volume, for instance, was to be stripped of its ordinary cover, and bound in mauve leather, stamped with the Imperial arms, but with nothing else to indicate the name of its author or nature of its contents. The case containing it was to be of the same material in dark purple, lined with white silk, and fitted with a tiny gold lock and key." That cost the author £35; and he had to pay somewhere about £45 in getting to Russia and back. When he arrived at the Palace of Gatchina, he was introduced to the mess-room of the personal staff, and there was much drinking of healths in champagne. Then, through corridors and rooms of all sorts, to a library. A wait, and the ushering into a gallery bare save for a diminutive table and

chair. At intervals of ten yards were half-a-dozen gorgeous officials. The Heir Apparent lounged in, acknowledged the obeisances, and stood against the table. Next: "The six gentlemen in waiting having resumed their, places in line, I handed the volume to Maximoff, by whom it was passed to his neighbour, and thence up the gallery, from hand to hand, until it finally reached the Tsarevitch, who had, as yet, not even glanced in my direction!" His Imperial Highness took the volume from its case, turned over some leaves, replaced it, put the whole under his arm, bowed once to his suite, and once to Mr. de Windt, and disappeared through a side-door. Three minutes; followed by a verbal message that "the Tsarevitch greatly valued the possession of a work which, since he had made the writer's personal acquaintance, would now be invested with special interest!"

At Tomsk, the author met "the arch-impostor Rasputin, who was then earning a livelihood by conducting travellers to houses of ill-fame in the lower quarters of the town. This was shortly before the man entered a monastery at Tobolsk, which he left to attain world-wide power. . . . Rasputin had a sallow, blotchy complexion, long, greasy locks, and a thin, straggly beard, which, with his broad nostrils, coarse red lips and jagged yellow teeth, conveyed an impression of sordid sensuality; while his unwashed person and shabby clothes emitted an odour which was scarcely bearable, even in the open air. His manner was either cringing or truculent! . . . Much has been published in the English Press of Rasputin's magnetic powers . . It is well known . . that mesmerism and kindred arts form part of a novitiate's education in the Greek Church, and Rasputin may therefore have acquired his subtle powers of persuasion while undergoing a period of probation at

On Sakhalin there was then in the chief prison "one brawny, sullen-looking ruffian, who was solely employed to wield the 'knout,' and was kept in a private cell, apart from the other convicts, who would have lynched him had he fallen into their hands. The 'plet' (as the knout is now called) is a lash of solid leather three feet long, tapering from the handle

*" My Note-Book at Home and Abroad." By Harry de Windt, author of "Paris to New York by Land," "A Ride to India," "Siberia as It Is," etc. (Chapman and Hall; 12s. 6d. net)

to three circular thongs the size of a man's finger. This is laid on from left to right and vice-versa, laying the flesh open in all directions, which often results in the death by blood-poisoning of the victim." It is said to have been abolished, but Mr. de Windt begs leave to doubt, and tells of a friend of his who states that execution in batches, without trial, and by heavy-revolver shot, was a ghastly commonplace when he was in Moscow not so long ago. "It would therefore seem that, according to these reliable witnesses, even greater horrors now take place under the revolutionary than under the old Imperial régime."

And, while the terrible is under view, remark that, in the years ago, Mr. de Windt was introduced to Deibler, the official executioner of France. "'Monsieur de Paris' lived near the Gare du Nord, in a small, modestly furnished apartment, which contained a piano, and on it a violin, upon which my host

tortoises, much to the horror of their owner, who explained that they were great pets!" Which recalls Aristide Bruant, "the famous songster (and author of 'A Saint Lazare') . . . wearing the crimson velvet band he always affected around his neck, as symbolic of the guillotine to which he wished to consign all aristocrats." And, in that he performed at Aristide's café, Alfred Capper, the thought-reader, who, writes Mr. de Windt, "was a great authority on the 'aura,' that mysterious luminous vapour which is said to exist in or around the body of every human being, indicating its temperament, health and other characteristics. Indeed, Alfred taught me how to produce this phenomenon, by sitting in darkness, holding the fingers of each hand together, and very slowly parting and rejoining them until the strange light appeared, which, to my surprise, it did, as any reader can prove to his own satisfaction!"

By way of contrast, a French "Disciplinary Battalion" of the Sahara, with faded photographs of mutilated soldiers exhibited as a deterrent to desertion into the desert, and grim memories of that terrible punishment of old and more barbarous days-" a curious erection ten feet high, made of planks, and gradually tapering from a width of six feet at its base to a narrow platform at the top, eighteen inches broad, which was reached by a small rope ladder. This was the much dreaded 'Bed,' which, sometimes for weeks together, formed the sole resting-place of some unhappy ' Joyeux,' who was prevented from closing an eye, by night or day, save on this infernal contrivance, upon which, to turn an inch either way, meant a bad fall on to hard, stony ground."

In sharp opposition this to a nouveau riche of the U.S.A. and his ideas of hospitality. He, "giving a ball in honour of a Russian Grand Duke, had his carriage drive (a distance of about a hundred yards) piled up a foot high with beautiful roses, which were crushed

by the motor-cars of the guests . . . at least a dollar must have been paid for each flower."

And an earthquake note: "I distinctly heard (when in Borneo) the volcanic explosion which accompanied the total disappearance of the Island of Krakatoa (about a thousand miles distant), but attributed the sound to the firing of guns by some war-ship at sea. Nevertheless, it is estimated that on this occasion the island was blown into the air for a height of about twenty miles, while the dust thus caused gave rise to brilliant sunsets in all parts of the world during the ensuing autumn." Yet, curiously, Mr. de Windt slept through an earthquake of such violence that it destroyed nearly two-thirds of the native town of Yokohama and killed about a thousand people! Plus a Clerk-of-the-Weather comment: " can never understand why the majority of my compatriots find Japan so alluring, except perhaps in spring-time, when the island, from end to end, is a sunlit and flowery paradise . . . At other seasons of the year . . . I have invariably experienced dull, grey weather and frequent rain, which render it, to my mind, extremely depressing . . . Of all the places which I have visited throughout the world, I have certainly found Yokohama the least attractive . . . I cannot explain the mystery, or why nearly every English resident here confessed to me that he (or she) had felt this enervating influence, after a certain period, in a more or less marked degree." To which the writer adds: "It is impossible, however, not to like the Japanese."

A war incident: "We had to be very careful

with all correspondence arriving from Germany (for prisoners in England), and ever on the look-out for tricks occasionally resorted to for the transmission of secret information. One contrivance of this kind (which we discovered in Black Park) was a substance which, resembling twine, was used to secure parcels containing food, cigarettes, etc., received by the prisoners, who always begged to be allowed to retain what appeared to be ordinary string. One day, however, my interpreter discovered that the latter was tightly rolled up paper, which, when opened, disclosed minutely written, but quite legible, instructions regarding a proposed aerial raid on the south coast of England."

Further — but we could quote indefinitely: now is the moment for the serial-writer's "Continued in—— Mr. de Windt's exceptionally arresting "Note-Book."

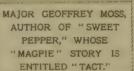


MR. ALDOUS HUXLEY,

AUTHOR OF

"UNDER COMPULSION,"

IN "THE MACPIE."





MISS MARJORIE BOWEN,
AUTHOR OF
"GREEN GARTERS,"
IN "THE MAGPIE."



MR. VALENTINE WILLIAMS,
WHO HAS WRITTEN "THE MYSTERY OF THE
PURPLE CABRIOLET," ANOTHER CLUBFOOT
AND OKEWOOD STORY.

WRITERS FOR "THE MAGPIE"—THE NEW HOLIDAY MAGAZINE.

"The Magpie" is a remarkable holiday magazine which has just made its appearance. It is particularly notable for its beautiful illustrations in colours by such artists as Domergue, J. A. Shepherd, Suzanne Meunier, Lewis Baumer, Claude Shepperson, E. H. Shepard, and Webster Murray, to name only a few; while there are also many humorous illustrations by famous comic artists, including G. E. Studdy, of Bonzo celebrity. This to say nothing of other pictures, and a remarkable set of six short stories. Of these stories, special mention may be made of Mr. Valentine Williams's "Clubfoot" tale, a mystery which can do nothing but add to its author's great reputation as a writer of detective fiction. The authors not represented by their portraits on this page are Mr. Stephen F. Whitman and Mr. Holloway Horn.

Photographs by Hoppe, Stage Photo. Co., Bassano, and the "Times."

was no mean performer. The latter, a short, sturdily built man, with watery blue eyes, and an iron grey beard, wore a brown suit and carefully brushed silk hat, which, even indoors, he never removed. Upon entering the room, I nearly trod upon a pair of

ANIMAL CURIOSITIES: A TORTOISE "LISTENING-IN"; A FROG FILMED.

Photographs by Kladel and Herbert, New York (Supplied by Central Press), and Photopress.



WALTZING TO RADIO MUSIC? A GIANT TORTOISE. REPUTED TO BE SEVERAL CENTURIES OLD, LIFTS HIS FOOT WHILE " LISTENING-IN " TO STRAINS FROM A "LOUD-SPEAKER," AT THE BRONX ZOOLOGICAL PARK, NEW YORK.







A FROG " GULLIVER " UNDER BROB-DINGNAGIAN CAMERAS AND SPOT-LIGHT: "FROGGY" BEING FILMED BY **ULTRA-RAPID** CINEMATO-GRAPHY, FOR SHOWING ON THE SCREEN BY SLOW-MOTION PICTURES THE LIGHTNING RAPIDITY OF HIS TONGUE.



In order to study the effect of radio music on wild animals, a complete receiving-set, fitted with a loud-speaking trumpet, has been installed at the Bronx Zoological Park, New York. Our correspondent writes: "The 700-year-old tortoise seen in the photograph appears to be waltzing, but with the decorum to be expected from an old gentleman of his years!" We do not know what "evidence of age" can be produced in the case of this giddy old reptile. Probably his birth certificate has been mislaid. It is a fact, however, that tortoises rival Methuselah in longevity. In Lydekker's "Royal Natural History," we read: "These reptiles

will live to an enormous age, which, in some instances at least, may be reckoned by centuries"; and the writer mentions one, alive in Mauritius in 1896, that was definitely known to have attained 127 years, and was probably a survivor from herds that existed in Rodriguez in 1691.—The lower photograph shows operators of the British Instructional Films recording, by ultra-rapid cinematography, the lightning rapidity of a frog's tongue in capturing a worm or insect. The action—really performed in one-tenth of a second—will be screened in slow motion, to enable students to observe in detail the successive stages of the process.



The World of the Theatre

By J. T. GREIN.



HERBERT TRENCH AND HIS WORK.-CHARLES CHAPLIN'S "PILGRIM."

WHAT a strange world it is—whether it be the world at large or of the theatre! How unique is its appreciation of values! How much it often makes of those that are little, and how little of those that have mattered! When a comedian or

CHOSEN TO PLAY "LEAD" IN "LITTLE NELLY KELLY," AT THE NEW OXFORD: JUNE, THE ACTRESS WITH THE LACONIC NAME.

"Little Nelly Kelly," a song and dance show by George M. Cohan, with June in the leading part, was due for production at the New Oxford Theatre on July 2. The "Laconic" brevity of June's stage name reminds us that Sparta, the chief city of Laconia, whence the word derives, is illustrated in this number.

Photograph by Vaughan and Freeman.

a soubrette who has achieved a certain measure of popularity dies, the sad event is talked about, the papers are full of reminiscences and anecdotes in the wake of plaints and regrets. But when a man dies who has done work of real moment, but who in his retirement has shunned the glamour of "public incandescence," he passes out of sight with an appreciative obituary in the *Times* and a few scant lines in the other papers for his reward.

Herbert Trench died a few days ago, and splendidly was his record chronicled in the Times; but that was all. Not a word in the theatrical world; not an exclamation among the many folk connected with the stage, directly or indirectly—" Have you heard Trench is dead?" He had been out of sight, spending his last days in his beloved Italy, and he was forgotten even before he died. Yet Trench, not so very long ago, was a mighty figure in Theatre-land and in literature. He was director of the Haymarket Theatre, and he used the large means put at his command for the pursuit of his ideals-Shakespeare. Maeterlinck, his fellow poets, and the young Britisl drama, frequently and proudly represented by Rudolf Besier. Those were memorable evenings, when "Don" was produced, when Norman-McKinnel essayed " King '-above all when, with the aid of Joseph Coudurier de Chassaigne, "The Blue Bird," in Alexander Teixeira de Mattos's idyllic translation, made all London twitter with the wonders of word and show. But real art is a costly luxury in England: after a year or two Trench found that his policy, like Shakespeare productions in former days, would spell ruin; so he retired from management, to devote himself thenceforth to his lyre, and to be productive instead of a producer in the theatrical sense of the word. It is not my province here to estimate the poet, whose beautiful English was of classic stateliness, but I would say a word of the dramatist, who left

us one magnum opus, and would have given us more but for the scant encouragement he received from his former colleagues. It was thanks to the Stage Society that his "Napoleon" saw the light, and in my opinion it was, of all Napoleon dramas in prose, the most

exalted, the most real in portrayal, I have read or seen in any language, French not excepted. In style and build it was of the same pattern as Drinkwater's "Abraham Had Trench been as fortunate as Drinkwater, had he come 'at the right moment, when a sickened world clamoured for a man's heroism; had it been played at a regular theatre instead of in a semi-public society—it would have marked an epoch, for it was as noble, it was as great, as it was bold. There was one scene—Napo-leon, with maps and generals, planning a campaign - that alone would have been the making of the play in a public theatre. somehow, it was not in London that "Napoleon" brought the author the fame that he deserved. Not until the Continent had spotted the work in book form dawned the coming of an international career. From Germany came requests for it, from France, from Italy, from Spain. In Holland, Verhade accepted it for the Royal Theatre and was ready to put it into rehearsal, when a sudden vote of the City Council changed the directorship. Something similar happened in Antwerp, but under different circumstances: the Germans had occupied the Flemish theatre and ousted native plays for Teutonic ones. The war, too, marred the production of "Napoleon" in Germany and the other countries. London managers,

interested for a moment when the acceptances from abroad had poured in, held aloof: they never saw what a wonderful stimulant this play would have been in the despondent days of

the first struggle. The author retired into his shell, a much disappointed man; the play went on the shelf, there to lie until one day an enterprising spirit will raise it from darkness to sunshine and make us feel how lofty a mind we have lost in Herbert Trench.

There will be "high jinks" in Cinema-land when, on Aug. 27. Charles Chaplin's "Pilgrim" is released. It is a capital scheme of his own invention, and perhaps the funniest thing he has ever done. Here was an occasion to exclaim "As good as a play!" for I hardly recollect a farce of recent years—"Tons of Money" always excepted—that created so much laughter. The plot has be this time been spread broadcast. The "Pilgrim" is the strange adventure of an escaped convict who learns during his flight that somewhere in a provincial one-horse town a new clergyman is expected but delayed. So the man of the broad arrow becomes the man of the cloth, and wonderful are the ways in which he plays the part without ever incurring the blame of irreverence. It is all as good, wholesome fun as in "The Private Secretary," and the action is so vivid and so cloquent, in spite of its wordlessness, that there is not

even need to look at the sub-titles to follow it leap by leap. To me this film is interesting because it shows Chaplin's gifts from a new angle. The man is not only a comedian, but a playwright born. He senses the theatre as a practised surveyor senses acres. The play starts at once, and you feel its trend without aid of preparation. The curtain rises on prison gates; on the wall is a police "reward" with a portrait of a fugitive—the first chapter is told in two simple projections. We are expectant; we are interested; we know there will be fun—perhaps a dash of sentiment. For there is as much pathos in Chaplin as there is humour, and I am not at all sure that his fund of the former is not intrinsically greater than the profuseness of the latter. As a characteractor of the serious side Charles Chaplin is not yet wholly revealed. Yet even in this wild frolic there is the blend—a little love, a little heroism of the grotesque order, a little chivalry, a little defiance of peril for a girl's sake, and withal an ever-pervading current of humanity.

The last moment is a "find." The convict is caught, yet the Sheriff admires the scamp for his powers and would let him go. They reach a signpost with the arms—left, U.S.—captivity; right, Mexico—freedom. "Get me some flowers," indicates the Sheriff; they grow over the border. At first the Pilgrim does not understand; when he does the Sheriff has trotted away. Charlie, the Pilgrim, vacillating between freedom on the strange arid soil and servitude in the country of his birth, spreads his legs over the two borders and speeds away in dilemma.

That touch went home; there was deep feeling in its childish simplicity; it was a dramatic vision adumbrating countless possibilities for reflection—altruism, liberty, patriotism, doubt, and fear of the unknown. We laughed at his sped-up waddle over two-countries, but we also experienced a tinge of emotion. Would that Charlie lived up to his new ordainment to be called Charles by rendering the speaking Charles Chaplin as famous as the mute Charlie! For here is a real potent actor in the husk!



THE BIOGRAPHICAL DRAMATIST WITH TWO PLAYS RUNNING IN LONDON:
MR. JOHN DRINKWATER, AUTHOR OF "ROBERT E. LEE."

Mr. John Drinkwater's latest effort in biographical drama, "Robert E. Lee," was recently produced at the Regent Theatre, King's Cross, his "Oliver Cromwell" being still on the boards at His Majesty's. "Robert E. Lee" deals with the American Civil War from the point of view of the South, as "Abraham Lincoln" did from that of the North

Photograph by Brooke Hughes.

THE CLIMAX OF THE PARIS SEASON: "LE BAL DU GRAND PRIX."

DRAWN BY RENÉ LELONG.



EIGHTEENTH-CENTURY CHINOISERIE AT THE GRAND PRIX BALL AT THE PARIS OPERA: THE FAMOUS PAINTER, JEAN-GABRIEL DOMERGUE, AS A CHINESE MAGICIAN, EVOKES THE FLOWER-FAIRIES AND A WONDROUS GOLDEN BIRD.

The great social event in Paris at the close of the season was the costume ball organised for charity by Princess Murat, and held at the Opera on June 23, the eve of the Grand Prix. The general theme was the Far East of the eighteenth century, and once more the famous painter, Jean-Gabriel Domergue, was the artistic director. The result was a dazzling spectacle. Against a black background there passed in succession Louis XV. and his Court, a Pompadour (none other than Mlle. Cécile-Sorel), borne in a palanquin by negroes, Dupleix's sailors with Indian treasure, the Court and Theatres of

China. The finest tableau, however, was that (here illustrated) of the wondrous flowers and birds of the Orient. As a Chinese magician, M. Domergue suddenly summoned up the Flower Fairies, whose costumes he had designed, on all the steps of an enormous staircase. At the same time a fantastic golden bird, whose gorgeous plumage concealed an Infante of Spain, sprang upward towards a dragon descending from above. As mentioned under our Gavarni Ball drawing in our issue of June 9, the balls at the Opera, resumed of late years, are historic occasions dating back to 1716.—[Drawing Copyrighted in the United States and Canada.]

. THE WORLD :



A distinctive wrap for which the International Fur Store has chosen fine chinchilla rat.

EVERYONE felt sorry for Princess Yolanda of Italy at the Gala at the Horse Show, when her husband, Count Carlo Calvi di Bergolo, was so badly treated by his horse. It was a beauty to look at, and it sailed triumphantly over the first two jumps. It went at the third with apparent goodwill, only to stop dead with its head over the obstacle, partly unseating its splendid rider. Before he could regain the saddle, it backed and bucked, and got him over its head. Then it looked as if it had kicked him in the back. Happily, this was not so, for within a few minutes he had rejoined his wife, and both went to the Royal Box, where the King and Queen doubtless condoled with him on his bad luck, and felicitated him on his fine riding.

I read that Ascot dresses reappeared at the Gala at the Horse Show. If so I missed them. There were many diplomatic and official celebrities there, with their womenkind, and our Court being in mourning, so were they; therefore in the neighbourhood of the King and Queen there was little colour. Queen was in black, looking, as she always does, splendidly handsome: her type and style comes out triumphantly either in black or colour. Princess Yolanda, tall and distinguished-looking, but not too tall, was all in black. Princess Mafalda, also in black, wore a white hat-of felt, I think, but possibly of silkhaving a big soft cluster of white feathers at one side. The Dowager Countess of Airlie, in attendance on the Queen, was in black; so was the Countess of Lonsdale, and one other lady in the Royal Box, who was, I fancy, in attendance on Princess Mafalda. Her Royal Highness would seem to be a lively young lady, mated conversation with first the King and then the Queen. Hers is an interesting and highly intelligent face, rather than a strictly pretty one; she is of middle height. The place was well filled but not packed as it was on the day the King and Queen visited the Royal Tournament. There was more going on elsewhere, and tennis enthusiasts were in their thousands at Wimbledon. Jumping for the King George V. Cup is always exciting, but there seemed to be less thrill in it this year than usual.

Princess Mary has been taking a good part in the philanthro-social work of the week, and at Lady Kylsant's children's party for the Children's Country Holiday Fund delighted the children and their proprietresses by her happy way with them. Lord and

John Prochagely's uses girling quite a mitte not true

Lady Brecknock's wee girlie, quite a mite, not two yet, gave her bouquet to the Princess very generously, and looked for a kiss in return. It was a pretty party. Her Royal Highness was in black, and was looking happy and very prettily charming.

A pretty bride was Mrs. R. Gordon-Cumming, in her white-and-silver attire. In some papers she was described as Miss Masters, in others as Miss Marter. She is now Mrs. R. Gordon-Cumming, so the old name really doesn't matter. Hers was a pretty wedding, her attendants—two train-bearers and a bridesmaid-being in vine-leaf green; the latter, Miss Sybil Feetham, wearing a wreath of vine-leaves and a small cluster of black-and-green grapes over either ear. There were many friends present, and a reception was held by the bride's mother and step-father, Brigadier - General and Mrs. Fasson, at Claridge's. The bridegroom's family place, Altyre, is very lovely. The Queen visited the river that runs through it when staying at Moy with The Mackintosh and Mrs. Mackintosh last autumn. The rocks through which the river runs are largely of marble, and from these the pulpit in Inverness Cathedral has been made, and more is used in the decoration of that fine edifice. bridegroom's elder brother was married last week, too, up in Scotland.

Princess Mary is no speech-maker, but as a saleswoman at the Royal School of Art Needlework she was a decided success. Courteous, smiling, and patient, her Royal Highness was surrounded by eager customers, and sold to those who bought little just as graciously as to those who bought much. Very well she looked all in black, her lovely skin, the violetblue of her eyes, and the brightness of her fair hair are all accentuated by the sombre hue. The school



A beautiful moleskin coat, trimmed with flying fox, which hails from the International Fur Store, 163, Regent Street. (See page 36.)



has sustained a severe blow by the death of Princess Christian, who was its founder and supporter. Lady Cecil, wife of Sir Evelyn Cecil, told me that her mother, the first Lady Amherst of Hackney, joined the council a year or so after Princess Christian started it in 1872, she thought, and remained keenly interested until her death. Since then she believed that she herself had

been present at a sale every year, as she was then assisted by her tall, good-looking daughter. Yet it is said that women never or very seldom stick to their philanthropies. This is disproved about the Royal School of Art Needlework, whose

supporters are almost all old friends. It trains gentlewomen in really artistic needlework, and so enables them to earn their living. A new president has been elected, and consented to act. Who it is I was not told, only that

it would be first-rate for the school.

Once again a distinguished company of womankind admired and wondered at the work done by the disabled men of the War Service Legion which was shown at Lady Mond's house in Lowndes Square, because the Marchioness of Londonderry, the fairy-godmother of the Legion, is in deep mourning. Princess Mary was an early arrival, and bought quite a lot. One thing was evidently for the Hon. George Harewood. It was a cot quilt of white zenana silk embroidered with those general playmates, Pip, Squeak, and Wilfred. A book-holder in red velvet with a design of the head of Sergeant Murphy, winner of the Grand National, may be in the den of Viscount Lascelles by now. The other purchases were strictly feminine-bags and cushions and boxes and trays, but all chosen by a woman of rarely good taste. Princess Victoria also made some purchases, one or two of which she said were commissions for Queen Alexandra. The Mar-chioness of Titchfield, who is a very good friend to the Legion, was there, also Lady Maureen Stanley,

While we are all discussing domestic service as we have never done before, it is instructive to hear the ways of the Friends of the Poor over this matter. They take girls straight from school and find nice places for them, for which they give them complete outfits. At the end of a first year in one place, each girl gets a wrist-watch. The Earl of Athlone presented some at Kent House when he presided over a meeting for Princess Marie Louise, who was, of course, not present. When a place is kept for three years, a Bible is given to the girl in which Princess Marie Louise inscribes her own autograph. Mistresses are carefully chosen, and the whole transaction is on the basis of friends of workers and employers alike.



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field and mauri brocade, and roval-blue silk are allied in the Laber-

always a delight, and they are available in a number of original shapes and designs; 28s. 6d. secures the gold silk affair on the right, while the tea-cosy of gold and mauve brocade, edged with royal blue,



Iridescent blue Ruskin china lines this lovely silver bowl from the Goldsmiths' and Silversmiths' Company.

rassia makes these attractive

little mats, which were

sketched at Liberty's.

costs 36s. 6d. Pretty canvas mats, embroidered in gaily coloured ratha straw, save the surface of a polished table, and are decorative at the same time. They can be secured for 5s. 11d. each, or 19s. 6d. for the larger size.

Every ex-Pretty Things perienced for the Hostess. hostessre-

alises how much the success of even the simplest dinner depends on the table decoration. It is for this reason that she visits the Goldsmiths' and Silversmiths' Company, 112, Regent Street, when she decides to purchase her household silver, for these artists

in precious metals have succeeded in producing remarkably fine work at minimum cost. They are responsible for the beautiful silver-work shown on The fruit-bowl is lined with that wonderful iridescent-blue Ruskin china. It is, of course, of sterling silver, and the same applies to the other bowl and the lovely vase of classic design shown in the centre; 30s. to £21 is the price of the china-lined bowls, according to the size chosen. There is a tea



Everything for the hostess is sketched on this page.

the same medium cost from 32s. Furs for the Summer Plages.

ing pessimistic, it is safe to predict that furs, which are never entirely discarded, will play an unusually important rôle in the summer fashions at all the summer plages this year. Lighter skins, naturally, reign supreme, and first among them, for the composition of full-length

set in the same design, and silver tea

sets of various patterns range from

fro each, while silver cake-stands

are priced from £8. Delicate silver

vases can be had for such small

sums as 16s. 6d., and ink-pots of

Without seem-

coats, comes mole-skin, the medium chosen by the International Fur Store, 163, Regent Street, for the beautiful coat sketched on page 34. For the collar, cuffs, and flounce, these famous experts on fur have selected flying fox; and the sleeves are particularly worthy



Tea - cosies of hand printed silk add touch of gay colour to the table. This one is from Liberty's, Regent





There are silver bowls of every description to be found at the Goldsmiths' and Silversmiths' Co., 112, Regent Street.

show very little white, for the darkest pelts are by far the most valuable.

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larger size.

many to learn that Robinson and Cleaver, the Royal Linen Warehouse, Belfast, are holding their summer sale throughout July. They will supply a catalogue on request.—E. A. R.



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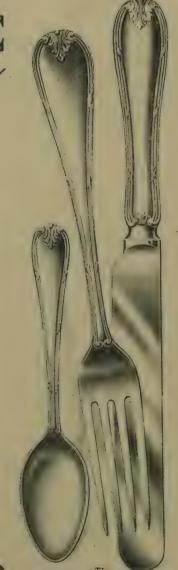
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THE WORLD OF MUSIC.

A DANISH COMPOSER-CARL NIELSEN.

WE are not accustomed to think of Denmark as a musical country. Probably the only Danish musician whose name would occur to the memory of a music-lover would be Niels Gade, the friend of



PARADISE OF HEALTH AND RECREATION: A PATH THROUGH THE PINEWOODS AT HARROGATE, THE FAMOUS YORKSHIRE SPA.

Mendelssohn and Schumann, remembered now only by a few pianoforte pieces which were once favourites in the school-room. Denmark has not contributed much to the history of music, but it has an active musical life of its own. The Danes took up the idea of the International Society for Contemporary Music with great enthusiasm; they had already started a movement at Copenhagen for the encouragement of modern music, and they were delighted at the opportunity offered by the new society for coming more closely into contact with the modern music of other coun-Always keenly interested in everything English, they have given frequent performances of modern English music in Denmark.

The leader of the Danish school, Mr. Carl Nielsen, introduced himself to the English public on June 22 with an orchestral concert of his own works at the Queen's Hall. Mr. Nielsen was born in 1865, so that he belongs to the generation of such composers as Delius, Busoni, and Pfitzner. His music is by no means aggressively modern. He still uses common chords and writes in a definite key. None the less, there is a decided originality about his work. There is nothing conventional about it. He avoids the old-fashioned conventionality of the academic composers, the writers of what used to be called

Kapellmeistermusik, and he also avoids what is much more dangerous, the new kind of Kapellmeistermusik, the music written by clever conductors who know their Wagner by heart, and think that sensational orchestral effects are all that is required in music. Mr. Nielsen makes some very odd effects with his orchestra, but they are not sensational.

The programme included a symphony, a short orchestral poem called Pan and Syrinx," a violin con-

certo, and some ballet - music. Of these the symphony was the most im-It bore of "The portant. the title of Inextinguishable," which, to English ears, sounds a little ridiculous. Musical titles seldom bear translation, and perhaps that is the

reason why so many English composers of all kinds give their own works titles in French, or what they believe to be French. Mr. Nielsen's programme was careful to explain that the title really signified that the music was not meant to be descriptive. It is, in fact, just a symphony like any other symphony, except that it is an extremely interesting and very original work; but the public of the present day are inclined to be frightened of symphonies without names to them. People can remember the telephone numbers and exchanges of their friends, but it is too much of an effort to remember the key or the opus number of a piece of

music, though the latter rarely, if ever, runs to four figures.

There are many musicians who imagine that novelty in music arises from novelty in the choice of chords. This is a dangerous half-truth. Certainly every age has discovered new harmonies, but history shows us that new harmonies arise out of new types of melody and out of the clashes which result from combining them. We must begin at the beginning, and discover new forms of melody, which means discovering new forms of rhythm. Some composers have experimented with new scales, using odd intervals, and even dividing the ordinary scale into quarter-tones. It is quite possible that these experiments will lead to valuable developments. But what these composers often forget is that new scales demand new rhythms, and that it is safer to begin with new rhythms and familiar notes, than to put new notes into old rhythms. The ear is so accustomed to certain kinds of rhythm that the new notes merely produce the impression of something quite



"THE MECCA OF THE AILING AND THE PLAYGROUND OF THE ROBUST HARROGATE-A DELIGHTFUL CORNER IN THE VALLEY GARDENS.

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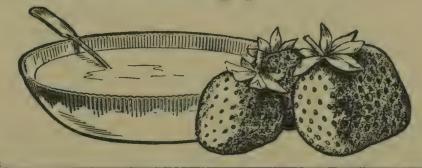
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familiar and commonplace played abominably out of tune.

Mr. Nielsen rightly aims at a new melodic outline. He lets his harmony depend on that, and he



ARRIVING AT GRAVESEND FOR A HOLIDAY IN THE LAKES WITH HIS WIFE, QUEEN WILHELMINA, AND THEIR DAUGHTER: THE PRINCE CONSORT OF THE NETHERLANDS.

Oueen Wilhelmina and her Consort, Prince Henry of the Netherlands, Duke of Mecklenburg (travelling as the Count and Countess Van Buren), with their daughter, Princess Juliana, landed at Cravesend on June 27, for a five weeks' private visit to the Lakes. On their arrival, by special train, at Victoria, they were welcomed by the King and Queen and other members of the Royal Family. Later in the day they reached their destination at Rydal Hall, Ambleside.—[Photographs by L.N.A.]

leaves the colour of the orchestra to take its chance. He has evidently been much influenced by Berlioz-especially by the "Scène aux Champs" in the

"Fantastic Symphony." It seems to haunt him as the Allegretto of Beethoven's Seventh Symphony haunted Schubert. What Mr. Nielsen has derived from Berlioz is not his external ingenuities of orchestral effect, but his long irregular melodies which have to be grasped by themselves, because the harmony which supports them gives the hearer very little help. A contemporary of Mr. Nielsen, Gustav Mahler, was also much influenced by Berlioz. But Mahler wrote "conductor's music"; it is all perfectly safe and comfortable, leaving nothing to the imagination. He shows us how Berlioz ought to have written his music if he had had a conventional training. Mr. Nielsen, like Berlioz, goes his own way, and, like Berlioz, he often makes his hearers extremely uncomfortable. One constantly has the sensation that some of the instruments have missed their cues, or have come in at the wrong place. They have not; that was clear enough to anyone who watched Mr. Nielsen's calm and steady beat. As a conductor he has no airs and graces, but he knows what he wants, and gets it, in spite of very uncertain English. The London Symphony Orchestra are well accustomed to foreign conductors, and picked up his ideas with their invariable alertness of mind. The performance made the music clear for anyone who would take the trouble to listen to it.

It was grim and austere music, even in the ballet suite. It was poles apart from the lucid attractiveness of such things as "Scheherazade." "Scheherazade" has often been held up to young composers as a model of perfection in its own style. There is much technique to be learned from it, but it has led only too many composers into mere facile imitation. It is so accomplished that it leads nowhere. Music such as Mr. Nielsen's, which makes no effort to please, but struggles painfully towards expression, points further into the future than much of the accomplished gimcrackery which is produced in Paris and imitated more or less clumsily in the factories of other countries. And if Mr. Nielsen's music sounds harsh and forbidding, it is not from want of skill. There were episodes in the symphony, notably a theme for wind instruments, vaguely reminiscent of the sixteenth century, which showed that he had technique at his fingers' ends. " Pan and Syrinx," though very different from the sort of thing a French or Russian composer would have made of the idea, was undoubtedly pleasing. It was a delicate and sensitive study in the picturesque, and was the sort of work which ought to be taken into the regular repertory of the Promenade Concerts

The violin concerto is a long work, and requires a soloist of unusual personality, for, instead of the usual showy and effective passages of virtuosity which are customary in a concerto, Mr. Nielsen gives him lengthy stretches of solo which tend to become obscure in thought. Mr. Emil Telmanyi played the work with brilliance, and with great expressive power.

Edward J. Dent.

The introduction of the summer train service on July 9 next, will see a large number of improvements on the South Eastern and Chatham Section of the



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THE PLAYHOUSES.

THE ULSTER PLAYERS. AT THE SCALA.

WHAT capital entertainment can be provided in Folk Comedies by stock company actors or their modern equivalents has been shown already

by the Irish Players, and is evidenced afresh at the Scala Theatre by the Ulster Players in their first London season. They commenced operations with a bill consisting of two pieces, both of them diverting in different ways, and racy alike in their idiom and their types. The story of the longer play, Mr. Ruther-ford Mayne's "Drone," may seem slight, turning as it does on the humours of a self-styled inventor who, on the strength of his sham talent, has sponged on his farmer-brother for years, but finally turns it to account and helps the whole household by inspiring the belief that his newest "invention" is worth enough money to settle a breach - of promise action. But the plot is helped along by so many clever character studies, cleverly impersonated by the players, that the thinness of the play's texture scarcely seems to matter. Mr. Mayne himself, as the farmer who goes in dread of the breach-ofpromise suit, and the lady concefned, Miss Rose McQuillan, and Miss Muriel Woods in the feminine rôles, and Mr. Gerald Macnamara as the ingenious "drone," happily individualise their parts, and work in admirable ensemble.

Mr. Macnamara's little sketch, "Thompson in Tir-Na-Nog," which completed the first night's programme, transports a modern Ulsterman into the fairy world of ancient Ireland, with many laughable effects. Some of its strokes of satire, however, need a greater knowledge of local conditions than English audiences can have to be appreciated.

"THE LYONS MAIL." AT THE LYCEUM.

Those who remember Henry Irving in "The Lyons Mail," at the old Lyceum, will not expect Mr. Bransby Williams, when reviving the piece on the same boards, to rival his genius in the doubling of the famous parts of Lesurques and Dubosc, but they can count on first-rate acting, and they will be glad

WINNERS OF THE CHAMPION CUP, AT HURLINGHAM: THE ROBOTS. The Robots beat the Tigers (India) by six goals to five. In our photograph (from left to right) are Major J. F. Harrison (back), Lord Cholmondeley (No. 3), Mr. E. Hopping (No. 2), and Lord Dalmeny (No. 1).

Photograph by S. and G. to renew acquaintance with a really first-rate melodrama of the old school.

COMEDIE FRANÇAISE PLAYERS IN "AIMER."

In "Aimer," by Paul Geraldy, presented last week at a Lyric matinee by some members of the Comédie Française, we had set before us all over again the

problem and the situation of Ibsen's "Lady of the Wife torn between husband and lover, between the ties of the familiar and habitual, and the lure of the adventurous and the unknown; husband ready to give the wife a free choice between home and romance; and her hesitation, her tears, her thoughts of what she would have to leave, afford Mme. Tiérat

opportunities for acting in which there is delightful sensibility and most affecting emotion. Her two partners were M. Alexandre (husband) and M. Jean Hervé (fiery lover), both good, but neither blessed with so delicate an art as hers.

In such an eventful week as this, when almost every type of summer sport reaches its zenith of interest, an illustrated journal like the Sporting and Dramatic comes really into its own. We turn to the paper expecting a great deal from it, and we are not disappointed. Tennis at Wimbledon, Oxford v. Cambridge at Lord's, racing at Newcastle and Brighton-there is something to catch the eye and hold the attention of all sportsmen: The paper contains two of photographs from Wimbledon, a series of portraits of the University cricketers, pictures of the recent Theatrical Garden Party at Chelsea, and the swimming gala of the Hippodrome artists at Chiswick; while every item of public interest from the world of sport and the drama is covered. There is a characteristic drawing by Mr. Will Owen of the Inter-'Varsity swimming

at the Bath Club, and the centre pages of the issue contain some delightful yachting photographs in colour. A striking drawing by Mr. Gilbert Holiday of the polo final at Hurlingham is an excellent example of the work of this popular artist. Everyone should make a point of getting the current issue of the Illustrated Sporting and Dramatic News.



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THE CHRONICLE OF THE CAR.

Honouring a Great Designer.

It is seldom that any great man is honoured during his lifetime by the erection of his statue in a public place. The number of individuals now living who have received this signal mark of the esteem in



A GWYNNE "EIGHT" FITTED WITH A SPORTS BODY: A SMART AND SERVICEABLE LIGHT CAR.

which they are held by their contemporaries certainly does not number more than six, if there are as many as that, in so far as British subjects are concerned. To the small number of these elect was added last week Mr. F. H. Royce, the mechanical genius who has produced the world's premier car, and whose services to aero-engine design are probably greater than those of any other associated with this side of industrial research. The unveiling of his statue at Derby by the Countess of Birkenhead was made the occasion of a great gathering of prominent personalities connected with aviation and motoring. Indeed, it was one of those occasions of which it is true to say that everybody who was anybody at all was there to do honour to a man who has rendered the most signal service to British industry and to the safety of the whole Empire. Some very remarkable speeches, to which I have no space to refer, were made by the Duke of Sutherland, Under-Secretary of

State for Air, and the Earl of Birkenhead, both of whom stressed the necessity for expanding resources for air defence, and laid down in effect the need for a policy which will make us at least the equal of any other Air Power within striking distance of our shores. It was a remarkable coincidence that on the previous day the Prime Minister should have announced

the policy of the Government in the matter of air expansion. The question that suggests itself to everyone is: Is Europe on the threshold of another race of armaments—this time in the air—such as that which led up to the Great War?

The Gwynne
"Eight."

It is only when one carries out an extended per-

sonal trial of one of the small, superefficient modern motor-cars that one

fully appreciates the enormous advance that has been made in design and construction since the war. To express the matter thus possibly conveys very little, because it requires actual experience, such as does not fall to the lot of

every motorist, to realise how very far the car of to-day is in front of its immediate predecessor in real efficiency and road performance. An outstanding example is the Gwynne "Eight," which I thoroughly tried out during a recent week - end. This little car has a tiny engine of the four-cylinder type, with a bore and stroke of 55 mm. and 100 mm. respectively, its R.A.C. rating being 7'45-h.p. What the ultimate power developed is I do not know, but it is enough to give a road speed of about 50 m.p.h. and to carry the car up all ordinary gradients without changing

gear at speeds of between 30 and 40 m.p.h. Although it is a small car, it is a real motor-car, having all the essential features of the larger vehicle. It is well

sprung. It has perfect steering and excellent brakes. It is a really wonderful little car, and at its list price of 198 guineas it strikes me as being very excellent value indeed.

International Air Convention.

Air Convention.

Air Convention.

Air Convention.

Air Convention.

Air Convention.

Air Congress, at present assembled in London, recently visited the works of D. Napier and Sons, Ltd., at Acton, where they were conducted through the works by Mr. H. T. Vane, C.B.E., managing director, and were able to see the 450-h.p. and 1000-h.p. Napier Aero engines in course of manufacture. They were particularly impressed with the care taken in the construction of these engines, and showed great interest in the complete testing arrangements.

Modern Car Speeds. Captain Malcolm Campbell's recent records on a twelve-cylinder Dunlop-tyred Sunbeam at Fanoe afford striking proof of the terrific speeds attainable



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on the modern car, and are no less an indication of the strength and high quality of British motor tyres. Captain Campbell set up a new record for the mile [Continued overleaf.



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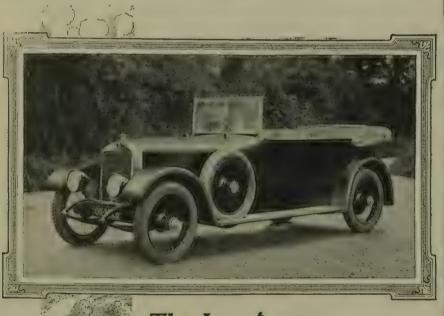
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from a flying start, covering the distance in 26'14 sec., or at the rate of 137'7 m.p.h. He also created a kilometre record from flying start, his time being 16'41 sec. and his rate 219'378 k.p.h. This event speaks volumes for British craftsmanship both in car and tyre manufacture, and one imagines that the records made will stand for some little time.

Nearly Four Miles a Minute! Records in the world of aviation are looked upon rather as matters of daily occurrence, but the ordinary reader seldom realises the many factors that render such feats possible.

It seems incredible that mere man should be borne through space at a speed of 236.50 miles per hour, yet this is what was accomplished recently by Lieutenant R. L. Maughan, at McCookfield, Dayton, Ohio. The machine used for this new record was a Curtiss R-6, lubricated with Gargoyle Mobiloil "B" and running on pure aviation spirit. The question

secured by Avro machines, the Avro 504K entered by Sir William Letts finishing fourth. This is a remarkably fine show for one make of machine, and provides very good evidence of their reliability. A very interesting comparison is provided by the relative results of the winning machine and the Avro baby entered by Mr. A. V. Roe. The winning machine was fitted with an engine of 110-h.p., the Avro baby with an engine of 35-h.p.—a difference of 75-h.p.; yet the difference was only

twenty-four minutes, the time taken

of an aero engine.

The Grosvenor

Challenge Cup.

by the winner being 4 hr. 40 min. 47 sec., the Avro baby taking 5 hr. 4 min. 47 sec.

Tyre Mileages.

A question one often hears of is: what is

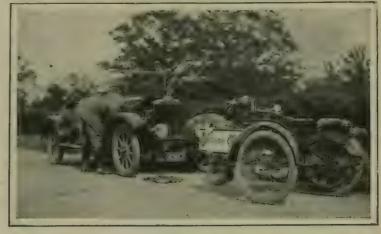
the best tyre? The answer is not so casy, because it is really doubtful if there is such a thing as the best of anything. Most tyres nowadays are good, but some are better than others, and out of the better people are getting most extraordinary mileages. Early in the season I fitted Dunlop Cords in place of those of a well-known Continental make, which had given me what I consider to be very satisfactory service. 'I have now run these Dunlops for about 4000 miles of fairly hard driving, and they almost look as though they had never been on the road at all. At any rate, there is no appreciable wear that one would like to swear to. What their ultimate mileage is likely

to be, I do not know, but by the look of them I shall be very disappointed if they give out under 15,000 miles; and, be it said, I do not drive to the schedule insisted upon by the R.A.C. during official trials.

Tyres in the Trials.

The census of tyres fitted to competing machines in the North

reals. Eastern Centre A.C.U. Trials revealed the fact that 44'7 per cent were fitted exclusively with Dunlop equipment.



THE VALUE OF A.A. PATROLS: RENDERING "FIRST AID" TO A BROKEN-DOWN CAR.

In the Scottish Six Days, the Dunlop percentage was no less than 53.8 per cent. In both cases the bulk of the awards went to Dunlop users, including the team prizes in both events.

The team of Sunbeam machines competing in the Austrian T.T., held on the 13th inst., was singularly successful, securing first, second, third, fifth and sixth places, as well as the team prize. Dunlop tyres were fitted throughout, so that a notable success for British manufactures was thus achieved.

A Notable Performance.

The Scottish Six Days' Trial is admittedly the most severe road competition of the year, the course lying as it does amongst the worst roads to be found in Scotland. The performance of the six 8-h.p. Rover cars entered for the event is therefore all the more noteworthy. Every one of these cars finished the trial, climbing all the observed hills (among which were such noted "terrors" as Amulree, Aultnaharie, and Applecross) without the slightest difficulty, and gaining three silver cups and three silver medals.



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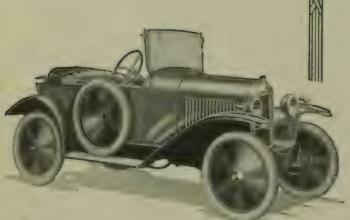
The car here illustrated belongs to Mr. L. H. A. Wood, late of the Grenadier Guards.

The body is by Messrs. Page and Hunt, of Wrecclesham, Farnham, Surrey.

of lubrication is one that is apt to be lost sight of, because of the small amount of oil used, and the consequent low cost; but it is, as every experienced pilot or mechanic knows, the most important factor

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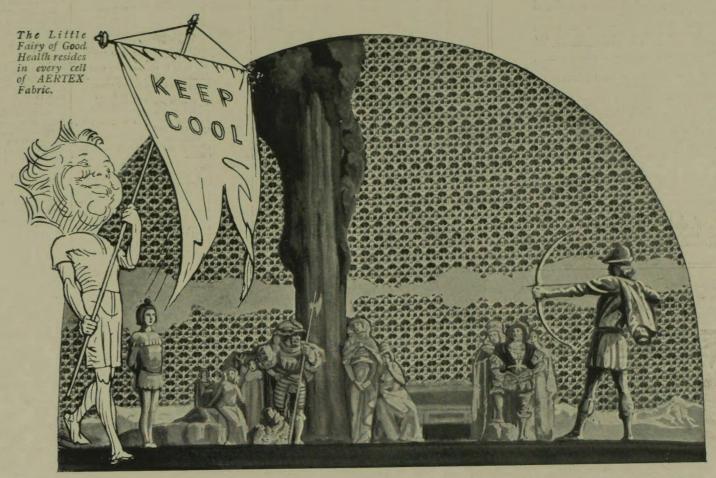
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CHESS.

- To Correspondents.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.
- Pereira da Silva (Seville).—Thanks for your diagram. Mr. Taylor, 53, Flaxby Road, Darnall, Sheffield, would be willing to play a correspondence game with you.
- S Homer (Kensington).—Your problem shall receive our careful attention. As regards the amended position with the key P to K 4th, we have nothing to add to our previous answer.
- R B N.—Your problem unfortunately admits of a second solution by r. Kt takes Kt.
- O Newbold (Salisbury).—We have carefully considered your problem, and find it is below our standard of publication.

and find it is below our standard of publication.

Correct Solutions of Problems Nos. 3904 and 3905 received from J T Letsios (Cossipore, India) and Casimir Dickson (Vancouver); of No. 3906 from H Heshmat (Cairo), R B Pearce (Happisburgh), Albert Taylor (Sheffield), Horace E McFarland (St. Louis) and Rev. Armand Der Meares (Baltimore); of No. 3907 from C Yates (Windsor), J J Duckworth (Newton-le-Willows) F J Fallwell (Caterham), A Edmeston (Worsley), Albert Taylor, A Pereira da Silva (Seville), E M Vicars (Norfolk), H Heshmat (Cairo), H Burgess (St. Leonard's-on-Sea) and R B Pearce (Happisburgh).

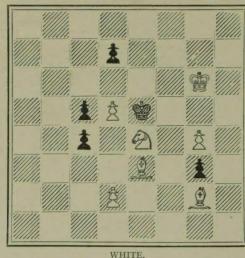
Correct Solutions of Problem 3908 received from E J Gibbs (East Ham), R B N, H W Satow (Bangor), A W Hamilton-Gell (Exeter), Noel Bonavia-Hunt, H Grasett Baldwin (Farnham), Colonel Godfrey, W Rayer Harmer, J C Stackhouse (Torquay), S Homer (Kensington), H Burgess (St. Leonard's-on-Sea), C H Watson (Masham), R P Nicholson (Crayke), J J Duckworth (Newton-le-Willows), G Stillingdeet Johnson (Cobham), L W Cafferata (Farndon), P W Hunt (Bridgwater), Hugh Nicholson (Otley), Rev. W Scott (Elgin), E G B Barlow (Bournemouth) and W C D Smith (Northampton)

SOLUTION OF PROBLEM No. 3907.—By W. FINLAYSON. white

7. Q to B 2nd

2. Mates accordingly. Any move

PROBLEM No. 3909.—By G. Stillingfleet Johnson. BLACK.



White to play, and mate in three moves.

AUSTRIA. CHESS IN

CHESS IN AUSTRIA.

Game played in the International Masters' Tournament at Carlsbad, between Messrs. Gruenvello and Alekhine, and awarded the second brilliancy prize.

(Queen's Pawn Opening.)

WHITE (Mr. G.) BLACK (Mr. A.) WHITE (Mr. G.) BLACK (Mr. A.)

1. P to Q 4th Kt to K B 3rd

2. Kt to K B 3rd P to K 3rd

2. Rt p. th P. th P. to Q 4th

(Queer's Property of the Control of

P to Q R 4th was here used by Alekhine against Rubinstein, and is apparently the better reply.

9. P to R 3...
10. B to R 4th R to K sq
11. B to Q 3rd P takes P
12. B takes P P to Q Kt 4th
13. B to R 2nd
With the object, of course, of playing the Bishop behind the Queen.

P to B 4th

Queen.

P to B 4th

A simple -looking stroke, but of singular efficiency. White cannot afford to capture the Pawn and he must lose a move in protecting himself against it.

14. R to Q sq P takes P 15. Kt takes P Q to Kt 3rd 16. B to Kt sq B to Kt 2nd 17. Castles Q R to B sq 18. Q to Q 2nd Kt to K 4th 19. B takes Kt B takes B

In preparation of a clever defence against Black's gathering attack. Kt to B 5th

21. Kt to B 5th
22. B to K 4th
For now, if Black continue
with 22. — Kt takes R P,
23. Q to B 3rd would more than
equalise the situation.

22. KB to Kt 2nd 23. B takes B Q takes B 24. R to B sq P to K 4th 25. Kt to Kt 3rd P to K 5th

The introduction to a master-piece of combination and strategy. 26. Kt to Q 4th 27. K R to Q sq 28. Kt to R 2nd 29. R takes R 30. P to B 3rd 31. P takes P K R to Q sq Kt to K 4th Kt to Q 6th Q takes R R takes Kt

31. P takes P
P takes R loses in every variation, but the text move only delays the loss of the game, which Black finishes in brilliant style.

31. Kt to B 5th.
32. P takes Kt Q to B 5th.
33. Q takes Q R takes R (ch)
34. Q to B sq B to Q 5th (ch)
White resigns.

WHITE TEETH GELLE FRERES FRANCE'S EADING MAKERS MION UNIVERSELLE PARTS FIRST GELLÉ FRÈRES'S DENTIFRICES MATCHLESS FOR THE TEETH DELIGHTFULLY REFRESHING SOLD BY ALL CHEMISTS, STORES AND HAIRDRESSERS IN UNITED KINGDOM AND THROUGHOUT THE WORLD.

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Man who wandered through the streets all night, because he could not sleep nor stay in the house.

When all else Cassell's failed Dr. Tablets gave him relief in three or four days. Now Completely Cured.

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Mr. I. Makepeace, an insurance agent, of 95, Cemetery Road, Gateshead, in an unsolicited letter, says: "I was taken ill last October (1921) with nervous breakdown, and I could not sleep nor stay in the house. During the nights I wandered in the streets for hours. I tried all sorts of medicines, but got no relief until I was advised to take Dr. Cassell's Tablets, which I did, and after three or four days I found relief. I continued with the Tablets, and I am now pleased to say that I am completely cured. I find if I have the least symptoms of nerve trouble I have only to take a dose of the tablets to obtain instant relief. You can make use of this testimonial whenever you like."



TAKE TWO AT

and note how well you sleep, and how refreshed and fit you feel in the morning.

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Tablets



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and you will get the utmost enjoyment out of this delightful fruit. The Creamiest Custard (Foster Clark's) comes from the Garden of England, far away from the grime and smoke of big cities. REDUCED PRICES. Family Tins 112d.; Family Pkts. 92d.; Five-pint Pkts. 4d. (contains 5 separate pint pkts.); Small Pkts. 12d. & 1d.



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The HOTEL of

1800 metres above sea.

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The Prime Minister of Health Resorts."

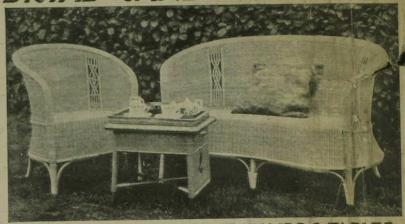
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1,000,000 "HARLENE HAIR-DRILL"-LIQUID SUNSHINE GIFTS.

HERE is an experiment that will tell you your hair is really healthy.

Stand before a window and hold up a mirror so that your head is between the mirror and the light. Then look at the reflection of your hair in the mirror. Is it full of light or is it dull?

If dull, without radiance, then you need to look to your hair. You should apply at once for one of the 1,000,000 "Harlene" Liquid Sunshine of Health-for-the Hair Gifts now being distributed free of cost to all who would like to cultivate healthy and beautifully radiant heads of hair.

For every fruly healthy head of hair displays a halo-like radiance,

no matter what the colour—fair, brunette, or black.

The hair that looks dull and lustreless lacks its chief charm. It is all too likely that it is "lifeless," and without elasticity. It hangs limp and lacks the entre curl or wave that imthe curve of beauty " to

4 Prime Aids to Hair Health and Beauty — Free.

Wet the hair is of all parts of the body the most responsive to proper health-cultural conditions.

Write for one of the 1,000,000 Presentation "Harlene Hair-Drill" Outfits and see how marvellously quickly your hair will pick up health and beauty.

There are four prime aids to the health and beauty of your hair in the Presentation "Harlene Hair-Drill" Outfit that will be sent to you simply for the asking. They are:

- "HARLENE"—the hair-health dressing with the largest sale in the world, because of its extraordinary hair-growing and beautifying properties. Within from three to seven days it makes the hair full of "life." Test this in your own dressing-table mirror.
- 2. A PACKET OF "CREMEX" SHAMPOO. This is an antiseptic purifier which thoroughly cleanses the hair and scalp of all scurf, etc., making the hair delightfully soft and silky, and leaving it sweet and fragrant. You should avoid greasy, hair-matting cocoanut oils.

- 3. A TRIAL BOTTLE of "UZON" BRILLIANTINE, which protects the hair against damp and extremes of heat and cold, and is especially beneficial in cases where the scalp is inclined to be "dry."
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Hair Looks Nearly Twice as Plentiful.

See how after the very first trial of the liquid sunshine of "Harlene" (according to the interesting "Hair-Drill" instructions) your hair looks

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A HEALTH-AND-BEAUTY "TEST" FOR YOUR HAIR.

Read this article for instructions for an interesting test to see if your hair is full of "The Sunshine of Health."

LADIES BEWARE!!

Everyone, especially Ladies, should beware of attempting to grow hair by means of internal medicines. Even if it were possible it would be dangerous, as it would cause new hair growth all over the body or not at all. Thus, internal remedies are likely to cause complete disfigurement and unsightliness by causing superfluous hairs to grow on Cheeks, Lips, Chin and Arms.

After a Free Trial you will be able to obtain further supplies of "Harlene" at is. 1½d., 2s. 9d., and 4s. 9d. per bottle; "Uzon" Brilliantine at is. 1½d. and 2s. 9d. per bottle; "Cremex" Shampoo Powders, is. 6d. per box of

Powders, 1s. 6d. per box of seven shampoos (single packets 3d. each); and "Astol" at 3s. and 5s. per bottle; from all Chemists and Stores, or will be sent direct, on receipt of 6d. extra for postage, from Edwards' Harlene, Ltd., 20, 22, 24 and 26, Lamb's Conduit Street, London, W.C.1.

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If your hair is Grey, Faded, or quickly losing its Colour, you should try at once the wonderful new liquid compound "Astol," a remarkable discovery which gives back to grey hair new life and colour in a quick and natural manner. You can try "Astol" free of charge by enclosing an extra 2d. stamp for the postage and packing of the "Harlene Hair-Drill" lel—i.e., 6d. stamps in all—when, in to the splendid 4-Fold Gift described to the splendid 4-Fold Gift described absolutely free of charge.

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Detach and post to EDWARDS' HARLENE, LIMITED 20, 22, 24 & 26, Lamb's Conduit Street, London, W.C. 1

Dear Sirs,—Please send me your free "Harlene" Four-Fold Hair-Growing Outlit as announced. I enclose 4d. in stamps for postage and packing to my address.

(Illustrated London News, 7/7/23)

NOTE TO READER.

Write your FULL name and address clearly on a plain piece of paper, pin this Coupon to it, and post as directed above. (Mark envelope "Sample Dept.")

N.B.—If your hair is GREY enclose extra 2d. stamp—6d. in all—and a FREE bottle of "Astol" for Grey Hair will also be sent you.